

THE ATHLETIC

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No. 3048.

SATURDAY, MARCH 27, 1886.

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his predecessor. He has a generous and unstinted admiration of Pope as a poet, and is ready to do battle with the whole tribe of petulant critics who, because Pope is not a Coleridge or a Shelley, question his right to a place with the immortals. A writer of this class even goes so far as to express his surprise at Swift's devotion "to such a creature"—that is to say, to a man who during his lifetime was regarded as the first author of the age, and whose lot it has been to influence English poetry, whether for good or evil matters not just now, more than any other poet of his century.

The volumes before us consist of much miscellaneous correspondence, a large portion of which is without any special interest, and of several well-known prose pieces by Pope, creditable neither to his genius nor his character. Considering how he toiled after fame as a letter-writer, to what artifices he resorted, and what lies he told in pursuit of this darling object, there is something pitiful in the way in which fate has mocked his efforts. We read Pope's letters in order to gain from them a larger knowledge of the age and of the man; we never turn to them allured by the human interest or the literary charm which distinguishes the correspondence of Gray and Cowper in the last century, and that of Lamb and Southey in our own. Pope's letters are full of exalted sentiments and wise sayings; but they have never the ease which is one of the first requisites in this kind of intercourse between friends, and we know they have not the sincerity. And these faults seem to infect his correspondents. The sentiments frequently expressed have little flavour of truth. Pope remarked of his friend Bethel that he never said a thing he did not think nor did a thing he could not tell; but "blameless Bethel" was not a type of the numerous writers who soothed their own vanity while ministering to Pope's. Henry Brooke, whose 'Fool of Quality' Charles Kingsley strove vainly to resuscitate, is one of the correspondents who figure in these volumes. He was a man of considerable ability, and wrote a drama which kept Gray from Covent Garden "for fear of crying" like the rest of the playgoers. He was not unsuccessful in the world of letters, and was "patronized by the Prince of Wales and all the Opposition." And this is how Brooke, who had a reputation to maintain and was never dependent upon Pope's good will, writes to him of his poetry:—

"I remember Mr. Spence and I had a dispute about you one day in the Park; he asserted that you were the greatest poet the world ever produced; but I differed from him in that respect. I told him to the purpose that Virgil gave me equal pleasure, Homer equal warmth, Shakespeare greater rapture, and Milton more astonishment, so ungrateful was I to refuse your due praise, when it was not unknown to me that I got friends and reputation by your saying things of me which no one would have thought I merited had not you said them. But I spoke without book at the time; I had not then entered into the spirit of your works, and I believe there are few who have. Far be it from my intention, and farther be it from the power of any man to compliment you.....Any one of your original writings is indisputably a more finished and perfect piece than has been wrote by any other man; there is one great and consistent genius evident through the whole of your works."

And so he goes on for a page or more, ending with the hope that Pope may live long "to be the shelter of such shrubs" as he is.

We all know how shamelessly Mallet acted towards Pope's memory after Pope's death, but in one of his letters to Pope he says, "It seems strange that I should write less frequently to you than to my other friends, though I esteem and love you more than all of them." And in another letter we read, "May I never hope for the pleasure of hearing from you that you are well, and have not forgot me? By saying just that and no more you will give me the most agreeable piece of news I can receive or you yourself send."

In his letters to Lord Oxford, Pope writes in some perplexity about a communication he had received from Thomas Cooke, the translator of Hesiod. The man had taken Pope's name in vain in his 'Battle of the Poets,' and in revenge his name, or rather the first letter of it, was "hitched" into the earliest edition of the 'Dunciad.' Upon this Cooke wrote to excuse the indiscretion, of which he professed to be "sincerely ashamed." The correspondence, reprinted from MSS. in Mr. Murray's possession, shows, as Mr. Courthope justly observes, "what a terrible blow the 'Dunciad' must have dealt to the literary hacks of the period. Those who were mentioned in it feared that the publishers would employ them no longer." Pope was not moved by the appeal, and a year later, in the first authorized edition of the satire, Cooke's full name appeared, with a note stating that "the man here specified" had published in a volume things against the author, "and at the same time wrote letters to Mr. Pope protesting his innocence." In his protestation he says, "You commend my design of leaving out that passage about you in the 'Battle of the Poets.' I intend to omit the whole poem, nor would I have it remembered I was the author of it." Cooke's repentance and resolution were short-lived, for after the publication of the note about him he reprinted his poem, "making its satire against Pope much more bitter."

In vol. x. there are fifty letters between Pope and Aaron Hill, the clever, good-natured, but vain man who had the folly to christen his three daughters Urania, Astræa, and Minerva. Hill, who called Pope "the great archangel of wit's heaven," takes the poet to task in one letter for the treatment he had received in the 'Dunciad.' Pope evades the charge with his usual ingenuity, and with his usual insincerity "vows to God" that he never thought any great matters of his poetical capacity. "I only wish," he writes, "you knew as well as I do how much I prefer qualities of the heart to those of the head." To this Hill replies, with much pertinence:—

"I am sorry to hear you say you never thought any great matters of your poetry. It is, in my opinion, the characteristic you are to hope your distinction from. To be honest is the duty of every plain man. Nor, since the soul of poetry is sentiment, can a great poet want morality. But your honesty you possess in common with a million, who will never be remembered, whereas your poetry is a peculiar that will make it impossible you should be forgotten."

There is not much of this plain speaking in the correspondence between Pope and Hill, and after this little episode and the fine

moral reflections it called forth the poet and the poetaster do not stint compliments, and Pope goes so far as to write to Hill of his unsuccessful tragedy of 'Athelwold':—

"I look upon the fate of your piece like that of a great treasure which is buried as soon as brought to light; but it is sure to be dug up the next age and enrich posterity."

In the same letter, by the way, he avers that, if there be truth in the world, he never imagined the least application of what he said of Timon could be made to the Duke of Chandos, a question discussed with great good sense by Mr. Courthope in a former volume. Hill replies to this point by saying that at the first and second reading he "fell into the general construction that has been put upon the character of Timon," but that Cleland's argument had convinced him of the contrary, which looks as if he were eager to be converted. Hill lost his wife, and Pope wrote that the only hand that could give any alleviation was that of Time; but the bereaved husband soothed his grief by designing a monument which should be unlike "the low and unmeaning lumpishness in the vulgar style of monuments." So he proposed erecting one in which the figure of Time in white marble should be seen climbing up a black marble mountain, obstructed by little Cupids, "some rolling rocks into his path from above; some throwing nets at his feet and arms from below; others in ambuscade shooting arrows at him from both sides," while Death was to be seen "from an opening between hills in relief to have found admission by a shorter way and prevented Time, at a distance." Hill added that time seemed to threaten an increase of his sorrow, but it will be observed that he was not without one source of consolation.

Among the more interesting letters we may class those between Pope and Atterbury, which cover a period of about fifteen years. The bishop writes with honesty, and Pope more simply than to some of his correspondents. Occasionally the letters touch on literary subjects. Atterbury appears to have borrowed a Shakspeare from Pope, and sends his thanks for "putting me upon reading him once more before I die." But he finds a hundred places which he cannot construe and does not understand, and writes: "The hardest part of Chaucer is more intelligible to me than some of those scenes, not merely through the faults of the edition, but the obscurity of the writer." A fresh perusal of Milton gives him new degrees of admiration and astonishment, yet, in a passage that has been often quoted, he asks Pope to review and polish 'Samson Agonistes,' observing that the poem is written in the very spirit of the ancients, and is "capable of being improved, with little trouble, into a perfect model and standard of tragic poetry." In the prospect of the bishop's exile Pope wrote with unusual sympathy and tenderness. To Atterbury exile meant separation from the being he loved best in the world, his daughter Mary Morice; and there is nothing in the literature of the period more touching than the story of Mrs. Morice's decline, of her prolonged and wearisome voyage to the south of France, and of her reaching her father at last, to die twenty hours afterwards in his arms. The story is told elsewhere at

large, but the bishop's letter to Pope has some tender passages which show how deeply wounded the father's heart had been. Amidst so much that is hollow and artificial in these volumes it is pleasant to meet with a genuine expression of feeling.

The correspondence between Pope and Atterbury is already familiar to students of the period; so are the letters that passed between Pope and Lady Mary, and the more interesting letters addressed to Teresa and Martha Blount, and the series written in the poet's latest years to Warburton. The letters, seventy-four in number, to and from William Fortescue are also for the most part to be found in Roscoe. There are several letters between Pope and Lyttelton not to be found there, and taken chiefly from the 'Memoirs of Lyttelton'; while of the twenty-seven letters between Pope and Richardson Roscoe's edition contains only four or five. In these letters there are passages curiously characteristic of Pope. An honest man does not harp on his honesty nor a moral man on his morality, but this is Pope's line throughout. With him, when he takes the pen in hand, virtue is all in all. "I resolve to go on," he says to the portrait painter, "in my quiet, calm, moral course, taking no sort of notice of men's or women's anger or scandal, with virtue in my eyes and truth upon my tongue." And in another letter he writes:—

"As to your question what I have been doing, I answer, just what I have been doing some years: first, my duty; secondly, relieving myself with necessary amusements or exercises, which shall serve me instead of physic as long as they can; thirdly, reading till I am tired; and, lastly, writing when I have no other thing in the world to do, or no friend to entertain in company. My mother is, I thank God, the easier, if not the better, for my cares, and I am happy in that regard as well as in the consciousness of doing my best. My next felicity is in retaining the good opinion of honest men, who know me not quite undeserving of it, and in finding no injuries from others hurt me as long as I know myself. I will add the sincerity with which I act towards good and ingenious men, and which makes me always (even by a natural bond) their friend. Therefore believe me very affectionately, dear sir, yours."

The five volumes of correspondence published by Mr. Elwin and Mr. Courthope include, as the title-page informs us, several hundred letters hitherto unpublished. Many of Pope's letters still remain in manuscript, and the editors have used their judgment as to acceptance or rejection. This was inevitable, and the two volumes before us show that Mr. Courthope has been by no means restricted in his choice; indeed, a considerable number of the letters seem to us nearly, if not quite, valueless either as history or as literature. They neither teach nor charm.

Vol. x. completes the works of Pope in an edition worthy of the poet; but there is at present a gap in its continuity. Four volumes contain the poetry, and the letters begin with the sixth, vol. v. being reserved for the most difficult portion of Mr. Courthope's task, a biography of the poet. Considering how every act of Pope, we had almost said every word, has been brought before us already in the elaborate introductions and notes to his prose and verse, considering also how much has been already

related by biographers, it will tax Mr. Courthope's skill to the uttermost to give freshness to the narrative. We regret that in this comprehensive and probably final edition of the poet he has not seen fit to include the Homer, especially the 'Iliad,' which may be said to contain nearly as much of Pope as of Homer. For the sake of it we would willingly have sacrificed a whole hecatomb of letters.

Protestants from France in their English Home.
By S. W. Kershaw, F.S.A. (Sampson Low & Co.)

THE bicentenary of the Revocation of the Edict of Nantes has drawn public attention to the history of Protestantism in France, and a considerable number of recent publications testify to the zeal and productivity of the living descendants of the exiles of 1685. But the student of history finds but scanty help in the superficial "Gelegenheits-Schriften" which such commemorations elicit, and has reason to mark, not without surprise, the almost complete absence of any really scientific work amid the voluminous literature of memoir and reprint. The fatal defect, from which even the able contributors to the new edition of Haag's 'France Protestante' are not wholly free, is the failure to distinguish between martyrology and history. It is easy to deplore the infliction of cruelty upon the innocent and to write eloquent accounts of patient suffering; but history demands more than this, and requires another method and another tone. It may be safely asserted that there has yet been no adequate estimate of the real difficulties of the French Government in the seventeenth century; no dispassionate judgment as to the means that existed at Versailles of ascertaining the truth as to how far Louis XIV. was accurately informed by the army of intendants and commissioners to whom the execution of edicts was entrusted, and how far the execution exceeded the instructions given. What has been called the pathetic fallacy casts an irresistible weight on one side of the balance, and historic method is sacrificed to the reproduction of an edifying narrative.

Another reason for, or rather cause of, the somewhat superficial treatment is to be found in the fact that the inner history of the Refuge can hardly be described with any minuteness without laying bare the record of miserable squabbles and undignified rivalries. That "style réfugié" which Parisian critics detected even in the eloquence of Saurin typified a contraction of character unavoidable in its nature, and from its cause almost venial even in its excesses. Such books as Dubourdieu's 'Appeal to the English Nation' and Malard's 'Representation of Grievances' offer a disagreeable contrast to the optimistic narratives of historians. But if there be no need to rake up forgotten scandals, Huguenot writers have yet to learn the objectivity of treatment which marks such works as Prof. A. Schweitzer's study on Amyraut (*Theol. Jahrbücher*, 1852), the life of Casaubon by the late Rector of Lincoln, and Mr. R. L. Poole's 'Huguenots of the Dispersion.'

As librarian of Lambeth, Mr. Kershaw possesses one considerable qualification for a task which brings a writer into frequent contact with the annals of the English

primacy. The chapters on the Kentish settlements represent more than a mere reduction of Agnew's somewhat cumbersome narrative. But the attempt at popular treatment has resulted in a rather disjointed summary, sometimes giving the impression of mere notes printed from a commonplace book. To the deficiencies of style and arrangement (surely the fact of Fuller's preaching at the Savoy did not necessitate a page of reference to him) must be added some more serious omissions. A recent series of articles in the *Bulletin de la Société de l'Histoire du Protestantisme Français* on the state of religion in the Channel Islands should have been more fully quoted, and, above all, a clearer account given of the great and permanent division between those who accepted the Anglican liturgy and those who retained their ancestral forms of worship.

But it is in the last chapter, dealing with the present state of French Protestantism, that the most serious defects will be found. It may be questioned whether in a book dealing with the English Refuge it was necessary to describe the state of French Protestantism at all. But since that attempt was made, it is inconceivable that the events of the last two generations and the great synod of 1872 should have been ignored. Indeed, one can hardly understand the reference to that synod, "which discussed and formulated several important issues for the Reformed Church of France," unless the writer is really ignorant of the fact that one of these "important issues" was nothing less than the expulsion, under the influence of Guizot, of the whole liberal party from the pale of the Protestant Church.

The reader will find an even less trustworthy description of the one important institution of the Refuge, the so-called French Protestant Hospital, still existing in London. A charity to the working of which the attention of the Charity Commissioners has been called more than once will hardly be styled "admirable" by those who speak from impartial knowledge of its working. It may be supposed that Mr. Kershaw is possibly better acquainted with its library than with the other features of its organization, and is not aware that it now includes the worst faults of the City companies, the dining-hall for directors monopolizing its space, and the fine opportunity of perpetuating on its windows the armorial bearings of the distinguished men who were formerly office-bearers being sacrificed to the petty vanity of those whose names and blazons are as unknown to Haag as to D'Hozier.

A few other slips may be marked in case a future edition offers opportunity for amendment. The phrase (p. 122) "ritual of the time (James II.)" would lead to the inference that the writer supposed that the Anglican cathedral service in 1688 differed from that of the present day. In reality, except in the few cathedrals where copes were worn, the general ritual was of a less ornate character. To speak of a person "becoming an Anabaptist" in Tillotson's time is at least an anachronism in phraseology; but the most remarkable is the expression, in the rather cursory mention of authorities, that the exhaustive and unequalled work of the brothers Haag, now

worthily re-edited by M. Henri Bordier, "cannot pass unnoticed." This is as if a writer dealing with the decline of Rome should concede a line to Gibbon.

An Old Shropshire Oak. By the late John Wood Warter. Edited by Richard Garnett. Vols. I. and II. (Kegan Paul, Trench & Co.)

THE name of the Rev. John Wood Warter will be recognized by most of our readers as that of the son-in-law of Southey and the editor of his posthumous writings. We are inclined to think that the influence of Southey's later prose—*exemplar vitiis imitabile*—must have had something to do with the extraordinary diffuseness of style characteristic of the present work; but if so Mr. Warter has succeeded in far surpassing his model. The book may be described as a rambling account of the history of Shropshire and of England generally, "delivered under the similitude of a dream," in which "an old Shropshire oak" (following the demoralizing example of the tree celebrated by Tennyson) relates to the author its own reminiscences of six hundred years past, together with the stories of still older date which it had heard from its father. Mr. Warter supplements the utterances of "his Talking Friend" by passages in which he speaks in his own person, and which consist chiefly of pious and philosophical reflections, interspersed with plentiful quotations from the classics and from the English literature of all periods. It is possible that this fancy, if gracefully handled, might have supplied an agreeable framework for a magazine article; but to carry it out through a big book is really too bad. The two volumes now published contain nearly eight hundred pages, and bring down the story only as far as the reign of Henry VII.; and yet Dr. Garnett states that the author's MS. has been subjected to "very considerable retrenchments." It is a pity that the retrenchments were not much greater. The editor does not say how many more volumes are to be filled with the recollections of the "Shropshire oak" and Mr. Warter's comments thereupon; but if he loves wisely the memory of the author he will take care that in the remaining portion of the work the pruning-knife is much more freely applied than it has been in the part that has already appeared.

Although the professed scope of the book may be said to be historical and antiquarian, its value from this point of view is almost incredibly small. It would not be too much to say that the whole of the information relating to local and general history which these two volumes contain might easily have been compressed into half a dozen pages. Mr. Warter's style of writing is so hazy and circuitous that it is seldom possible to extract from his sentences anything like a definite statement of fact. The fictitious episodes about the loves and quarrels of imaginary Anglo-Saxons (with impossible names) are quite unreadable, and the author's reflections never rise above the level of amiable commonplace. The truth is that, as Mr. Warter himself intimates, the book was written as a mere pastime, without any pains being bestowed either upon the matter or the style. Whether

the author seriously intended it for publication we do not know, but it is difficult to imagine that he would himself have sent it to press without much larger omissions than Dr. Garnett has seen fit to make.

The work has, however, one redeeming feature, which in some degree justifies its being given to the world. Mr. Warter was a great reader and an "elegant scholar" of the old-fashioned type, and the abundance of his quotations, Greek, Latin, and English, and the evidently genuine relish with which he brings them forward, render it as pleasant to dip into his pages at random as it is painful to try to read him consecutively. We can easily believe him when he writes: "It never answers to take down a book of Homer—I must read it through, and there is no help for it!" It is true that many of Mr. Warter's quotations are hackneyed enough, and the ceremonious way in which he introduces his readers to their oldest friends is often inexpressibly funny. He informs us, for instance, that

"there is an ode of Wordsworth's, entitled 'Intimations of Immortality from Recollections of Early Childhood,' of which much was said *pro* and *con* many years ago, when it was first published. Perhaps there may be a dash of Platonism too much in it, especially in the opening line of the passage I am about to quote; but I suspect the reader will thank me for referring him to it."

And then follow the twenty lines beginning

Our birth is but a sleep and a forgetting!

The reader may wonder how Wordsworth's ode is brought into any sort of connexion with "the old Shropshire oak." The explanation is on this wise. Mr. Warter has headed a chapter with the title "Some Recollections of the Present Oak's Time-honoured Father." The word "recollections" suggests the following original and profound meditation:—

"How marvellous a thing is the human memory! What a gift from the treasury of heaven! True, the lower orders of the creatures possess it [the human memory], but with them it is cousin-german to instinct, and they know not that they know..... The beast *ruminates*, but the term with it only refers to the food in the stomach; man *ruminates*, but when he chews the cud of memory it is the mind that is at work."

And so forth. And then these reflections remind Mr. Warter of the ode "of which much was said *pro* and *con*." How a man of Dr. Garnett's well-known good sense and literary experience could allow such pitiful stuff as this to be printed in a book bearing his name on the title-page is a question which we need not attempt to answer.

However, as has been already intimated, Mr. Warter's quotations are, on the whole, of considerable interest. If they are not often taken from recondite sources, they are in many cases from books that are more talked about than read. The 'Mirror for Magistrates,' the 'Regnum Papisticum,' Browne's 'Pastorals,' Churchyard's 'Worthiness of Wales,' are capital reading in quotation, and Mr. Warter had really a sound feeling for a choice passage. Many of the quotations are given anonymously, and it is to be feared that there are few readers who would be able to assign the sources of all of them. It would have been well if Dr. Garnett had taken the trouble

to hunt out the references, and had furnished an index of the authors quoted.

Although the book is in other respects correctly printed, the Anglo-Saxon words and the proper names relating to English antiquities are grievously misrepresented. In the first volume are to be found, amongst many other such misprints, "Mark-Ira" for *Mark-Tree* (p. 8), "*ele denu*" for *ale denu* (p. 10), "Wolphen" for *Wulphere* (p. 20), "Clawold Offa" for *Clawdd Offa* (p. 121), "heedfire, hýdfýr, and hothfeuer," where the first letter in each word should be *n* (p. 139), and "Beghesovic" for *Beghesorre* (p. 207).

If the contents of these two volumes had been judiciously reduced to about one-fourth of their present bulk, the book would deservedly have found many interested readers. The mistaken tenderness, or whatever else the motive may be, which has induced Dr. Garnett to refrain from applying this severe but wholesome process to the work of Mr. Warter's old age, is to be regretted as doing a real injury to the memory of an amiable and worthy man.

The Guide of the Perplexed of Maimonides.
Translated from the Original and annotated by M. Friedländer, Ph.D. 3 vols. (Tribner & Co.)

MAIMONIDES is well known as a commentator on the Mishnah, as a compiler of the casuistical part of the Talmud, as a great author in the field of medicine, and, above all, as the first Jewish philosopher. We say the first because his predecessors Saadiah Gaon of Fayyûm, Bahya or Behai ben Joseph, and Judah Halevi were much more theologians than philosophers; while the famous Ibn Gabirol in his '*Fons Vitæ*' does not prove to be a Jewish philosopher, for he does not even mention the Bible, much less the Talmud, as far as can be judged from the Latin translations of his work and from a Hebrew epitome of the Arabic original. How diligently Maimonides's '*Guide of the Perplexed*' was read by Jews as well as by Christians can be seen from the numerous MSS. existing both in the original Arabic and in the Hebrew translation, by the many editions of the latter text, and by the translations of it into Latin, Italian, German, French, and Hungarian. His book was commented upon over and over again. The account of all this will be found in Dr. Friedländer's preface to his third volume. Of the works of Maimonides's predecessors the MSS. are scarce and the editions limited; Gabirol's work is even lost, and had it not been for the scholastic zeal for philosophy it would have remained unknown. The epitome of it, of which only one MS. was discovered by the late S. Munk, does not give a complete idea of the philosophical system of the Jewish Pantheist.

Evidently Maimonides's success is due chiefly to the theological parts of his work, in which he tries to reconcile Aristotle, as known in the Arabic school of Averroes, with the Bible—a subject which is treated by him in the first and more especially in the third volume of the '*Guide*.' The object of his work he expresses in the following terms to his pupil Joseph: "to afford a guide for the perplexed," i.e., "to thinkers whose studies have brought them into col-

lision with religion," and for those "who have studied philosophy and have acquired sound knowledge, and who, while firm in religious matters, are perplexed and bewildered on account of the ambiguous and figurative expressions employed in the holy writings." A full and accurate analysis of Maimonides's system is supplied by Dr. Friedländer in the preface to his translation of the first volume, together with the life of Maimonides. The author gives the best and fullest account of the system of Mohammedan theology known as the *Kalâm* or the *Logos*. Indeed, until the Karaitic works on this system of philosophy are brought to light from MSS. at St. Petersburg, where a great part of their Arabic originals are to be found, Maimonides will always have to be consulted for this branch of philosophy. The influence of Maimonides on philosophical scholars after him was considerable. Albertus Magnus made him popular in the scholastic world, Spinoza and Mendelssohn may be considered as pupils of '*The Guide of the Perplexed*.' But if we should ask ourselves, Had his system a salutary influence on the Jewish schools? the answer must be negative. His forcing of a philosophical interpretation upon the precepts in the Pentateuch, and more especially his mysticism as regards the history of the creation and the chariot of Ezekiel, misled his immediate successors, and caused a split in the schools of Spain and Provence. Maimonides's mysticism may be considered as the father of the Kabbalah, as represented in the thirteenth century by an Azriel, a Moses ben Nahman, and the author of the '*Zohar*.' It is to be hoped that Dr. Friedländer, who is so well acquainted with philosophy, may produce, sooner or later, a volume of prolegomena, in which he will discuss the influence Maimonides had in general on the Jewish mind. The premature death of S. Munk has deprived the world of this interesting contribution to the history of philosophy in the Middle Ages.

For the present Dr. Friedländer has done enough by making accessible '*The Guide of the Perplexed*' to English readers in general, to many of whom Munk's French translation would offer some difficulties. His foot-notes are very elaborate, and add to Munk's learned notes the opinions of the best commentators. In many instances he corrects the French translation, for, as we know, no work can be made perfect; and moreover Munk having been blind when he made his translation of the '*Guide*,' it is no wonder that now and then the exact meaning escaped him, through his not being able to refer easily from one passage to another.

Since 1881, when the life of Maimonides was written by Dr. Friedländer, no new discoveries have been made concerning it, and his essay on this subject remains, consequently, the best and the latest source. His conclusion, however, concerning Maimonides's conversion to Islamism does not, in our opinion, bear the test of evidence. Maimonides, at all events, excused in one of his letters his forced conversion by the hope that when persecution ceased the converts would become again true Jews. When hard pressed, why may he not have followed his own opinion, more especially when

contemporary Arabic writers confirm the statement of his conversion? As to the bibliography of '*The Guide of the Perplexed*,' its translations, the commentaries on it, and the controversy about it, Dr. Friedländer has exhausted the subject. He gives a full account of the MSS. in the British Museum and the Bodleian Library; but there is something surprising about his note on p. xi, where he says: "I am sorry that I could not ascertain whether the Cambridge University Library possesses any MS. copies of the Arabic text or the Hebrew version of the '*Guide*.' I asked the chief librarian, but received no answer." He also mentions MSS. in other libraries, mostly according to the existing catalogues. The indexes at the end of the third volume will much facilitate research. It is most likely by a slip of the pen that the Midrash Rabbah on Canticles and the Midrash *ḥiḥi* are there put under two different headings.

Letters to Dead Authors. By Andrew Lang. (Longmans & Co.)

MR. LANG's new book could have been written by nobody but Mr. Lang. It is his in its merits and defects alike—in the elegance and variety of its literary accomplishment, its quaint and irrelevant humour, its excellent scholarship, its honesty of tone and utterance and intention, as it is his in its tendency to be "off the spot" and to make mistakes, its occasional impertinence, its touches of "preciousness" in style and of priggishness in sentiment. And this it is that makes these twenty-two "*Letters*" pleasant and suggestive reading. It is impossible always to agree with them; at times, indeed, the reader is moved to almost fierce dissent. But he can nearly always be interested in their matter, and he can mostly admire the manner. Mr. Lang has many men to talk about, and on almost all of them he has really a good deal to say. In one letter he adopts the manner of '*Don Juan*'; in another he parodies the iambs of Pope; in a third he uses the tetrastich of Omar, in a fourth the prose of the '*Complete Angler*,' in a fifth the litanies of Rabelais; and so on, and so on. And he performs these feats of "literary spirit-rapping" (to borrow a phrase from Mr. Gosse) not conscientiously and as a pedant, but with the lightness of touch, the independence, the whimsical felicity of a real humorous artist in style. He has airs of patronage that are sometimes hard to bear; he blunders in criticism with a superiority that is not far short of exasperating. But his readers will forgive him in the end, and our final impression of his book is agreeable in no mean degree.

He is in nowise afraid to speak his mind. He dedicates his work—these "exercises in the art of dipping"—to Miss Thackeray, and contrives, in the course of it, to introduce some very handsome compliments both to the lady herself and the lady's father. "What says your best successor," he mysteriously inquires of Jane Austen, "a lady who adds fresh lustre to a name that in fiction equals yours?" In another place he compares the death of Colonel Newcome ("*Aged*, by Don Quixote out of Little Nell") with the scene "by the river-banks where the Syracusan arrows slew the parched

Athenians among the mire and blood," and with that other "in the cell where Socrates tasted the hemlock." In the letter to Thackeray he goes further still, and, for the first and only time in his life, grows positively sentimental and sheds the tear of sensibility. He ranks his author with such creators as Shakspeare and Cervantes, such moralists as Pascal and Montaigne! "And whenever you speak for yourself," says he, "and speak in earnest, how magical, how rare, how lonely in our literature is the beauty of your sentences..... Surely that style, so fresh, so rich, so full of surprises—that style which stamps as classical your fragments of slang, and perpetually astonishes and delights—would alone give immortality to an author, even had he little to say."

And so throughout the whole letter: to the point of seeming persuaded that Amelia Sedley is a great achievement, and of asking, "In what other novelist, since Scott was worn down by the burden of a forlorn endeavour, and died for honour's sake, has the world found so many of the fairest gifts combined?" As good an example of his peculiar gallantry of mind is to be found in the next letter, which is addressed to Charles Dickens. Mr. Lang is delightfully severe on those who "cannot read Dickens," but he presently proceeds to show that it is only by accident that he is not himself of that unhappy persuasion. For Dickens the humourist he has the most uncompromising enthusiasm; for Dickens the artist in drama and romance he has as little sympathy as the worst of them. Of the prose of 'David Copperfield' and 'Our Mutual Friend,' of 'The Tale of Two Cities' and 'The Mystery of Edwin Drood,' he disdains to speak. He is almost as fierce in his denunciations of Little Nell and Paul Dombey; he protests that Monks and Ralph Nickleby are "too steep," as indeed they are. But of Bradley Headstone and Sydney Carton he says never a word; while of 'Martin Chuzzlewit'—but here he shall speak for himself, the italics being ours. "I have read in that book a score of times," says he;

"I never see it but I revel in it—in Pecksniff and Mrs. Gamp and the Americans. But what the plot is all about, what Jonas did, what Montague Tigg had to make in the matter, what all the pictures with plenty of shading illustrate, I have never been able to comprehend."

This is almost as bad as the remark made a few months back in one of the magazines that Jonas Chuzzlewit is "the most shadowy murderer in fiction." Yet it is impossible to be angry. Mr. Lang in his own way and within his own limits is such a thoroughgoing admirer of Dickens, that one is moved to compassion when one thinks of the much that he loses by being "constitutionally incapable" of apprehending the whole thing. "How poor," he cries, with generous enthusiasm,

"the world of fancy would be, 'how dispeopled of her dreams,' if, in some ruin of the social system, the books of Dickens were lost; and if The Dodger, and Charley Bates, and Mr. Crinkle and Miss Squeers and Sam Weller, and Mrs. Gamp, and Dick Swiveller were to perish, or to vanish with Menander's men and women! We cannot think of our world without them; and, children of dreams as they are, they seem more essential than great statesmen, artists, soldiers, who have actually worn flesh and blood, ribbons and orders, gowns and uniforms."

Nor is this all. He is almost prepared to welcome "free education," since "every Englishman who can read, unless he be an Ass, is a reader the more" for Dickens! When one reflects that he himself can only read the half of Dickens, and is consequently half the Ass of his own argument, his case is seen to be pitiful as well as strange.

In the letter to Burns Mr. Lang is formal even to something like Free Kirk austerity; he cannot pardon that matchless poet his very dubious conduct as a common human being. In the letters to Maundeville and Rabelais, besides being what we have called a humorous artist in style, he is a capital jester and a good philosophical critic. He has been called "the ghost of Lucian," and in writing to his immortal original he is a trifle thin. But he is substantial enough in his letters to Dumas—for whom he has the heartiest and justest admiration, and with whom, as becomes a student of Homer, he is in full and radiant sympathy—to Eusebius, to Molière, to Byron, to Ronsard, to Theocritus, to Izaak Walton, and, above all, to Herodotus. His letter to the last is the tit-bit of the whole collection. In all the "gamesome troop of twenty-two" for which he is responsible there is nothing else so apt and quaint, so witty and intelligent, so kindly and generous, yet so whimsically just and right. We have noted that it is difficult to be angry with him. We shall add that those who find it easy have only—unless they believe with Prof. Sayce—to read him upon Herodotus to forgive him on the instant.

NOVELS OF THE WEEK.

A Tale of a Lonely Parish. By F. Marion Crawford. 2 vols. (Macmillan & Co.)

Love's Martyr. By Laurence Alma Tadema. (Longmans & Co.)

That Most Distressful Country. By E. C. Boyse. 3 vols. (White & Co.)

Good, Bad, and Indifferent. By Major J. F. Brough, R.H.A. 3 vols. (Remington & Co.)

Flora, the Roman Martyr. 2 vols. (Burns & Oates.)

Campaigning in a Strange Land: an Election Story. (Stott.)

For the Child's Sake. By Dora Russell. (White & Co.)

Johannes, Fils de Johannes. Par Marcel Girette. (Paris, Calmann Lévy.)

DETERMINED always to be original, and generally succeeding, Mr. Crawford, in order to be once more unlike himself, has chosen in his new book a field which has been often worked by others. The main idea of the plot is no newer in English fiction than are the scenery and the incidental characters. The wife of a forger undergoing his punishment at Portland comes to hide herself in a quiet village in Essex, and every novel-reader knows the difficulties which must arise from her being unable to avoid passing for a widow. Not content with such situations as these circumstances might suggest, Mr. Crawford has let his convict escape, and introduced some terrible scenes, which make it hard to bring the story to an effective end at the fitting moment. To heighten the excitement of these scenes the early part of the story is kept, so to speak, in a low and almost

monotonous key, and an episode of calf-love is elaborated at the risk of wearying the reader while he is taken through the career of the vicar's favourite pupil. When once the reader's pulse is stirred by the tapping on the window which announces the convict's return, the story of the undergraduate might come to an end, and one casts about for the object of his existence, and is forced to find that his value (to use a term of art criticism) consists only in enhancing the charm of the unfortunate woman whose mental agonies are the central interest and mark the climax of the story. The woman is a very powerful study. For the husband, who is not only a forger, but has been unfaithful to her, she has lost all love; yet pursued as he is she cannot shut him out from pity, not even though he confesses that in escaping he has become a murderer. To fill up the measure of her anguish her husband threatens to kill the man whom she has learnt to love. When this position of things is cleared away it is obvious that the historical end of the story must be tame. A really terrible situation deferred rather than led up to by a placid narrative has the effect of standing apart from the story, in the end of which, perforce, the woman must marry and be happy ever afterwards. As for the details of village and college life, Mr. Crawford has studied them to good purpose. He has not made a very minute picture of either; but as far as he goes he is accurate, except in making the villagers wish each other "many happy returns" on Christmas Day. But he is not quite correct in his legal terms or in explaining how the hall came to be for forty years in Chancery.

Miss Alma Tadema is to be congratulated on her first book, for she has succeeded very well in a rather difficult kind of novel. The story is supposed to be written in a bygone time, with a careful regard to events, manners, and style. Accuracy as to events is easily attained, but the author has made a good study of the manners of her period and has been consistent in her style. In a general way she has given a pleasing air of old-fashionedness to her language, but in tying herself down to the exact date of 1824 she in effect admits that the style is much too old-fashioned. The date is fixed by the writer's reference to Lord Byron, "whose loss we newly mourn," and she need have gone no further than Byron's own letters to see how completely modern is the style of 1824. One would, perhaps, not be wrong in guessing that she has been writing under a strong recollection of 'Esmond.' However that may be, the anachronism is pardonable for the charm which a consistent and careful style gives to a very well-told tale. It is a pathetic story of a woman who was a faithful wife to a man she respected while her love had been thrown away on another who loved her, but preferred ambition. The plot is well contrived and worked out to an effective conclusion, and the book shows that the author has a nice appreciation of character as well as a considerable gift for portraiture.

There is a buoyancy and ingenuousness about Mrs. Boyse's new book which makes it agreeable, in spite of her daring anachronisms and dubious grammar. In her desire to lend brilliancy to a London

assembly she introduces Lord Byron as a man of fashion when he was barely out of the nursery, and Sir Joshua as an elderly man when, as a matter of fact, he had been dead some half a dozen years. But the reader will forgive the author these and sundry other slips for the unflagging spirit with which she relates the fortunes of the Kavanagh family in love and war, in the hunting field or in the ball-room. Although a good deal of space is devoted to chronicling episodes of the rebellion of 1798, the author cannot be credited with having fulfilled her intention of giving an impartial account of that outbreak. No light whatever is shed upon the aims of the insurgents. We never quit the loyalist camp to see what is going on in that of the insurgents; the civil nature of the conflict is rarely insisted on; and the savagery of the retaliatory and repressive measures employed to stamp out the movement calls forth no reprobation from the writer. On this ground the publication of the novel may be regarded as slightly inopportune, and the author may lay herself open to a charge of heartlessness which she does not really merit. Hers is no historical novel, but merely an attempt, and a decidedly successful one, to record the impressions made on an observant, but unreflecting Irishwoman of good birth by the stirring events of the epoch in question. The vivacity of the style rather reminds the reader of Lever, and the manners and speech of Mrs. Boyse's attractive Amazons and dashing young officers often recall the harum-scarum Galway life depicted by her predecessor, though here the scene is laid in Wexford. Kathleen Kavanagh and her brother Larry are an amazing pair. The bare record of the exploits of the former is enough to take one's breath away. It is, therefore, no small proof of Mrs. Boyse's skill that the reader cannot help admiring this audacious young lady in spite of everything. Not one of the least amusing features of this novel is the author's use of characteristic Hibernicisms. A lady is spoken of in one passage as wearing "an ass car load of jewellery." By a curious oversight the host and hostess of an English inn are made to discourse in the purest Munster dialect. In fine, this is a spirited Irish novel, reproducing with fidelity the features of a mode of life which has already ceased to exist.

Major Brough shows no mercy to the puppets which he has created and endowed with a sort of life. He visits them, good, bad, and indifferent alike, with sorrows for the most part undeserved, and destroys them in sheer caprice when they have answered his purpose. Two deaths at least, in the course of his three volumes, are wantonly inflicted, and contribute nothing whatever to the artistic development of the story. No doubt killing is occasionally useful or convenient, as when we put a dumb animal out of its misery, by taking its life without obtaining its permission. But Major Brough kills too indiscriminately; one of his victims dies on being made happy after a life of vicissitude, and another is hurried off under a cloud of suspicion, which she might have lived to disperse. A better story would have been the result of a more cheerful way of looking at things on the author's part. It is dangerous for any novelist not in the

first rank of his art to insist that all his readers shall press their careful breasts against the thorn, whether they want to do so or not. For the rest, 'Good, Bad, and Indifferent' justifies its title. It is not without merit of an intermittent kind, and will certainly amuse such as like a tale of military life in time of peace.

'Flora, the Roman Martyr,' is the work of a sincere and devout Roman Catholic, whose avowed object in weaving into a connected form the stories of Christian persecutions in the third century is

"to benefit the victims of a persecution going on in our own days. . . . We allude to the nuns of Italy, ruthlessly torn from their convent homes, sometimes in the dead of the night, and left without any shelter except what pious friends offer them."

Thus, though written in a fluent style which goes far to negative the writer's modest assurance that the book possesses no literary pretensions, and displaying considerable research, the volumes are too full of miracles and prodigies to be properly appreciated by readers not professing the creed of the author. On the other hand, the element of romance, in the sense familiar to students of fiction, is rigorously excluded. There are no earthly unions for the heroes and heroines who crowd the pages. Martyrdom is almost invariably their lot, and the gruesome details of their tortures are dwelt upon at quite undue length. It is only just to say that the tone of the book, while consistently religious, is never controversial.

'Campaigning in a Strange Land' seems to be the work of one of the many defeated candidates at the last general election. It is evidently based on a personal experience of the sorry details with which the pursuit of political ambition renders men familiar, and it is fair to suppose that nobody actually returned to the House of Commons in November could have found time and energy to write a novel. At any rate the author draws some tolerably lifelike pictures of electioneering enterprise, and he does his best to render them attractive by adding a dash of romantic colour. Perhaps most people will read the romance and skip the canvassing; but this would not be altogether wise. A few of the scenes in which Mr. Charles Roxton tackles his enemies or is heckled by his friends have an element of genuine humour. The story is probably a first attempt, and should not be taken too seriously.

En, iterum Enoch Arden! will be the comment of many who dip into Miss Russell's new story, and find therein a fresh version of the old familiar tale. The same impression may be produced by several other situations—by the mischievous mother, with a little hoard of maxims preaching down her daughter's heart, by the worthy Robin Gray, whose wealth enables his suit to prosper, and so on. A pretty combination is the outcome of this mixture of old ingredients, and Miss Russell does not appear to have been ambitious for anything of a more elevated character.

Novel-readers who like sensations in the vulgar sense of the word, and who do not particularly care how those sensations are procured, should most certainly read 'Johannès, Fils de Johannès.' The book is short, and there is neither plot interest

nor character interest in it—nothing, in short, but the promise, pretty distinctly expressed at the beginning and very faithfully kept at the close, that it is going, as Capt. Marryat's schoolmaster had it, to "end in a blow up." The reader must grant the author what French novelists of recent days have been rather prone to assume, that young women of the most innocent appearance are often, and as it were inevitably, Messalinas at heart; he must not dispute the probability of a man cooking his vengeance for twenty years, and executing it in the most disproportionately sanguinary fashion after the twentieth; and he must generally abdicate all right to ask inconvenient questions. By doing this and reading 'Johannès, Fils de Johannès,' at a heat (it will never do to make two tries at it) he may not be disappointed.

RECENT VERSE.

A Heart's Obsession, and other Poems. By Robert Steggall. (Stock.)
Blossom from an Orchard: Poems, Songs, and Sonnets. By H. C. Bowen. (Stott.)
Antonius: a Dramatic Poem. By J. C. Heywood. (Kegan Paul, Trench & Co.)
Loved beyond Words. By George Barlow. (Remington & Co.)
Vagrant Verses. By Rosa Mulholland. (Kegan Paul, Trench & Co.)
Utopian Dreams and Lotus Leaves. By George W. Warder. (Sampson Low & Co.)

'A HEART'S OBSESSION' is a rather awe-inspiring title, and Mr. Steggall's is an awe-inspiring book. The author is dreadfully in earnest; he writes verse that is generally thoughtful, sometimes vigorous, and always laborious, but he lacks grace and charm. The poem which gives the book its title tells in verse not particularly harmonious how a man and his wife live very happily together until the former, who seems to be a soldier, is called away on active service 'beyond sea.' When he returns, after performing prodigies of valour, he calmly confesses to his wife that he loves her no longer, because he is "enthralled of the carnage." The poor woman is naturally annoyed, but after a while she concludes that all will come right in the end; and, curiously enough, she does not seem to suspect that she has any other rival than "carnage," as we fear most women in her situation would have done. Mr. Steggall's epithets are bold and unconventional: a sparrow is "little cock puff Pepys-sparrow," Cleopatra's Needle is a "marmoreal mummy," and Cromwell is a "ventripotent usurper." "Mobled queen" is doubtless good, but we do not think it better than "ventripotent usurper."

'Blossom from other People's Orchards' would be a more appropriate title for Mr. Bowen's book than that which it bears, for its author has plucked from contemporary verse with an extremely free hand. Of course flower and fruit are much damaged by gathering. Mr. Swinburne begins one of his early poems, entitled 'A Leave-taking,' thus:—

Let us go hence, my songs; she will not hear.
 Let us go hence together with-out fear,
 Keep silence now, for singing time is over,
 And over all old things and all things dear.
 She loves not you or me as all we love her.
 Yea, though we sang as angels in her ear
 She would not hear.

Mr. Bowen commences a poem called 'Farewell' thus:—

Come! let us go, my songs! she will not hear.
 Nay, though we sang our soul out to her face
 With swan-like singing, and so fell dead there—
 She would not listen, and in her high place
 She would not shed a single pitying tear.

Admirers of the late D. G. Rossetti will be familiar with his exquisite lyric in which each stanza begins "A little while, a little love." Here is one of Mr. Bowen's lyrics:—

A little while, a little while,
A little time before I die!
Ah, God! a little space to smile
Between the earth and sky!
A little hush amidst the strife,
That drives me on from worse to worse;
Until my life is half a curse,
And half a piteous hungry cry!

A little time, a little time,
A little space before I die!
Ah, God! is love so great a crime
Between the earth and sky!
Might I not love a little space—
One little hour 'twixt pain and pain?
Or is disgrace my only gain?
My only speech a helpless cry!

A moment yet, a moment yet,
A little time before I die!
O! but one moment to forget
Between the earth and sky!
To lose this bitter sense of wrong;
This torture of what might have been!
Or make me strong to face my sin!
Or let me die, or let me die!

There is also in this production a decided reminiscence of the Laureate. 'Judas Iscariot,' on the lines of the late R. H. Horne's 'Judas Iscariot,' is the most ambitious poem in the collection. It is also the best where none are really satisfactory, but does not lend itself to extract. Mr. Bowen can certainly borrow, but what he has taken he seems unable to assimilate.

Mr. Heywood has little, if any, of that quality of imagination which is essential to the production of the best dramatic work, and his style is often painfully inflated, as the following lines, intended to describe sunrise from amidst clouds and vapours, will show:—

ANTONIUS. Canst thou see this, and say there are no gods?
Apollo cometh from his orient tent,
Whose golden tilt illumeth half the heavens,
His armour burnished, quiver freshly filled:
Each swift shaft hath brought down a silver helm
Till all Night's hosts are fallen, and she hath fled.
DEVALERIX. Faith! thou hast good eyes; I saw no such things.

ANT. Rain-giving Jupiter, who in yon vale
A love appointment had with certain nymphs
Who dwell hard by beneath the arched wave,
Aweary grown, hath overslept himself.
His cloudy form now moveth with surprise,
Pricked from repose by banter-loving bolts
Of his co-dweller in ethereal heights;

While up the mountain-sides, in huddled robes,
His midnight mates, abashed, are vanishing,
Confusion-blinded, heeding not their course.
DEV. I wis thou meanest that the sun is up,
Clouds scudding on the hills, and in the vale
A bank of fog is rising from its bed.

Still the writer has dramatic apprehension, if not consummate skill of execution, and many of the scenes are more successfully conceived than carried out. In dramatic art it is almost as essential to know what to leave undone as what to do. Mr. Heywood would greatly gain if he would sometimes consent to narrate commonplace events in an ordinary way, instead of striving to compress a poetic image into every line where no demand on the imagination is made. If he will carefully learn this lesson he will display to its best advantage the power which he undoubtedly possesses.

Mr. George Barlow is probably the most prolific writer of verse of the day. Indeed, he has written volumes enough to set up a small library, and is responsible, it is said, for some five or six thousand sonnets. No light matter this. If Mr. Barlow had written very much less it would have been better for himself and for his readers, as fair work is now overwhelmed by what is bad. However, the author shows at his best poetic fancy, a good eye for picturesque effects, and a good ear for rhythm. It would seem that he can have no sense of humour, or he would avoid those quagmires into which his venturesome and irrepressible muse too often leads him.

Of 'Vagrant Verses' there is really nothing to be said, except that the sentiments expressed are unexceptionable, and that the thought and the workmanship are neither better nor worse than we find in scores of volumes of verse published every year. Some of the pieces which are meant to be pathetic, like 'After the War,' for example, are very frigid and insincere; but 'The Two Strangers' and 'The Dreaded Hour' are not bad in their way. There is neither music nor poetry in a stanza like the following:

My secret, still silent lie;
I too am dead when thou art.
Now, quick, if thou wilt, and die,
But die where thou art, in my heart,
Where thou art!

Or again:—

I tried to run, but I heard the widow's cry.
Neighbour, I have been hurt and I am not well:
I pray to God that never until I die
May I again have such sorry news to tell.

And there are many such stanzas in 'Vagrant Verses.'

Mr. Warder's poems are so poor as to be sometimes amusingly so. The following lines, for instance, taken from a composition called 'The Burial at Sea,' have in them surely a flavour of unconscious humour not wholly unacceptable:—

The ocean is wide where the billows abide,
And the ship o'er its bosom was hastening,
While the ebb of life's tide to the stranger who died
Was silently ebbing and wasting.

A stranger was he on the ship and the sea,
And his prayers they were wild and imploring,
For he dreaded the fate that his fate was to be
Neath the waves that were plunging and roaring.

He called on the Lord of the tempest and storm
In friendless and helpless despairing,
While the anguish of death was racking his form—
Alas! for the sick and seafaring.

All in vain was his prayer, for death's terror was there,
And he died far from land on the ocean,
Without mother or friend, or sweetheart so fair,
To offer their love or devotion.

Again, these lines, in which the author expostulates with Lord Tennyson for not having commemorated the death of John Brown, and proceeds himself to supply the deficiency, are not easily to be matched:—

Oh! poet of an age sublime!

That takes the iron dress of old
And moulds it in the heat of rhyme
To subtle truth, and shining gold,
And turns the grasp of battle brand
To touch as soft as woman's hand.

Shall silence seal thy lips so long,
Nor humble faith receive its meed
That clung so trusting, true, and strong
To thy fair sovereign in her need?
Whose humble sympathy could find
The balm to soothe a noble mind.

The humble faith that moves the soul
Like earth around its central sun,
With watching stars from pole to pole,
Whose course of love is never run;
The faithful service, quietly trust,
Is this not theme for song most just?

Then Druid of immortal fame!
Scorn not to sing his worthy praise.
This humble servant free from blame
Is greater than the kings whose days
Had blood upon their royal line
To make them bluish as red as wine.

On the whole, people who feel an inability to smile, as Mrs. Poyser did to cry at funerals, might do worse than try reading a little of Mr. Warder's book.

OUR LIBRARY TABLE.

MR. O'SHEA'S new book, *An Iron-bound City* (Ward & Downey), 2 vols., abounds in old material, and is consequently less fresh and taking than his 'Leaves from the Life of a Special Correspondent,' to which it is a sequel. It is written, however, with so much vivacity, and the spirit it breathes is so gay and generous, as to be very pleasant reading. Of course, the "Iron-bound City" is Paris, and the story is the story of its leaguer by the Germans. Mr. O'Shea was shut up till the end, and saw, starved, and suffered with the best of them. His sympathies are acutely French, but he is not unjust towards the enemy, and on occasion he can be as critical of his fellow captives as the strongest Gallophobe could wish. Indeed, the impression produced by his book is on the whole unfavourable to France. He has proved, a little against his will, that the Parisians behaved remarkably well, and also that they behaved exceedingly ill. Partisan as he is, indeed, he is even found regretting the absence of a Bonaparte, to order and govern at whatever cost, and at whatever cost to keep the mob in its place and the mob orators in theirs. That much and no more is the outcome of his reflections. Of late the supreme poet has been so conspicuously exalted, and the great captain so enormously decried,

that Mr. O'Shea shows some courage in speaking as he does of Victor Hugo's rhodomontade. He has the faults of the ready writer (e.g., it was not Prince Eugene, but the great Condé, who opened the lines at Lerida to the sound of the fiddles), but he is a quick observer and possesses plenty of sound sense.

THE errors in the *Statesman's Year Book* (Macmillan & Co.) to which we called attention in previous years have vanished, and we find it difficult indeed to detect any on the present occasion. The 1886 volume is fully worthy of the great reputation of its predecessors.

Kelly's Handbook to the Titled, Landed, and Official Classes for 1886 is the twelfth edition of a work formerly called 'The Upper Ten Thousand.' It is most excellent in execution, and easy of reference through its alphabetical plan.

MESSRS. SAMPSON LOW & Co. send us the third edition of *London of To-Day*, a guide to London, by Mr. C. E. Pascoe, written in a gossipy style, and containing a good deal of useful information. In another edition it would be well to omit the section entitled 'The Shops,' which contains a good deal of what is vulgarly called puffing. Every tradesman who advertises in the book appears to be praised by Mr. Pascoe.

MR. ELLIS'S *Irish Education Directory* (Dublin, Ponsonby) is a useful manual, which we are glad to see is prospering.—The *Calendar of the Royal University of Ireland* (Dublin, Thom) contains an immense number of examination papers.—Messrs. Parker send us *The York Diocesan Calendar*, a good specimen of its class.—Mr. Bosworth sends us the first issue of a new clergy list called *The Clerical Guide*, which in arrangement reminds us somewhat of the clerical directory he used to publish. It is a convenient volume and moderate in price.

A VOLUME of Christmas stories is not so unwelcome now as at the regular season, and it is certainly more conspicuous. Mr. G. R. Sims has, however, no particular reason to seek for such an adventitious aid, and *The Ring of Bells* (Chatto & Windus) is no doubt merely a collection of stories which have already appeared elsewhere. It is, indeed, not more out of season than those Christmas books which are published in September. Mr. Sims may say, too, that the book is not a Christmas book, as in a good many of the stories the chief event happens neither on the 24th nor on the 25th of December. None of them would make a reputation, but they are full of "go," and have a good deal of that kindly feeling which so often looks insincere in stories about the slums, but which in Mr. Sims is genuine. 'The Doll's Secret' has a very clever contrivance and is laughable.

THE appearance of a journal devoted entirely to the study of the science of Assyriology is one of the best proofs that the importance of Assyrian is becoming daily more and more recognized. As usual, our Teutonic friends are the first in the field in this matter, and, as was to be expected, the contributions to the opening part of the *Zeitschrift für Assyriologie* (Leipzig, Schulze) are all from the pens of German students, the most important being from that of Dr. Jensen, from whom we may expect great things in the future. A good feature of the journal is the taking a text, historical or otherwise, and translating and discussing it line for line, as Latrille has done for the valuable text published by Sir Henry Rawlinson in the fifth volume of the 'Cuneiform Inscriptions.' Hitherto the Germans have, as a rule, contented themselves with discussing words and details which have no interest for the learned world in general. This is very interesting to the Assyrian student, but most scholars nowadays leave this for the lecture-room, and when they come before the world they offer it what it wants, that is, the information which Assyrian texts contain. The appearance of Dr. Bezold's Assyrian journal should also remind the English that unless some steps are taken to promote the

study of Assyrian in England, their dominion in this branch of learning will pass into other hands, and that in the immediate future they will be obliged to look to strangers to continue the work which Rawlinson, Norris, and Smith have so ably begun.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Carter's (Rev. T. T.) Parish Teachings, 2nd Series, 4/6 cl.
Collins's (Rev. H.) A Treatise on Nature as exhibiting the Works and Goodness of God, cr. 8vo, 7/6 cl.
Halcombe's (J. J.) Gospel Difficulties; or, the Displaced Section of St. Luke, cr. 8vo, 10/6 cl.
Jeans's (Rev. G. E.) Haileybury Chapel and other Sermons, 12mo, 3/6 cl.

Fine Art.

- Chesneau's (B.) The Education of the Artist, cr. 8vo, 5/ cl.
Poetry and the Drama.

- Bereton's (F.) Dulce Cor, Poems, cr. 8vo, 6/ cl.
Bowen's (E. E.) Harrow Songs, and other Verses, 12mo, 2/6 cl.
De Beranger, a Selection from the Songs of, in English Verse by W. Tynbree, cr. 8vo, 2/6 cl.
Mair's (C.) Tecumseh, a Drama, cr. 8vo, 6/ cl.

History and Biography.

- Dictionary of National Biography, Vol. 6, roy. 8vo, 12/6 cl.
Galt's (J. J.) Lives of the Players, cr. 8vo, 5/ cl.
Hore's (J. P.) History of Newmarket and Annals of the Turf to the End of Seventeenth Century, 3 vols. 8vo, 37/6 cl.
Lee's (F. G.) King Edward VI. Supreme Head, an Historical Sketch, 8vo, 10/6 cl.
Longfellow (H. W.), Life of, with Extracts from his Journals, &c., edited by S. Longfellow, 2 vols. 8vo, 28/ cl.
Lucy's (H. W.) Diary of Two Parliaments: The Gladstone Parliament, 1850-55, 8vo, 12/ cl.
Spurgeon's (Mrs. C. H.) Ten Years of my Life in the Service of the Book Fund, cr. 8vo, 3/6 cl.

Geography and Travel.

- Walker's (W. F.) The Azores or Western Islands, 8vo, 10/6 cl.

Science.

- Goodeve's (T. M.) A Manual of Mechanics, 12mo, 2/6 cl.
Janvier's (T. A.) Color Studies, 12mo, 3/6 cl.
Kimber's (T.) Key to Part 1 of a Mathematical Course, 8vo, 3/6 awd.
Maudsley's (H.) Natural Causes and Supernatural Seemings, cr. 8vo, 6/ cl.

General Literature.

- Abbott's (C. C.) Upland and Meadow, cr. 8vo, 10/6 cl.
Bearn's (L. W.) Sister Ursula, cr. 8vo, 5/ cl.
Bonnie Editha Coppelstone, a Novel, by Author of 'She Reigns Alone,' cr. 8vo, 5/ cl.
Burnham's (C. L.) Next Door, cr. 8vo, 10/6 awd.
Corbett's (J.) Fall of Asgard, a Tale of St. Olaf's Days, 2 vols. cr. 8vo, 12/ cl.
Davies's (C.) Modern Whist, together with the Laws of Whist, 12mo, 4/ cl.
Fielding's (H.) History of Tom Jones, Vol. 2, 8vo, 5/ cl.
Goldsmith's (O.) Vicar of Wakefield, illus. royal 8vo, 12/6 cl.
Hutchinson's (Capt. H. D.) Military Sketching made Easy, &c., cr. 8vo, 4/ cl.
Lauder's (Sir T. D.) Wolfe of Badenoch, cr. 8vo, 6/ cl.
McCarthy's (J.) Camiola, new edition, cr. 8vo, 3/6 cl.
Meredith's (G.) Vittoria, uniform edition, cr. 8vo, 6/ cl.
Morley's (J.) Works: Vol. 6, On Compromise, cr. 8vo, 5/ cl.
O'Hanlon's (A.) A Country Gentleman and his Family, 3 vols. cr. 8vo, 31/6 cl.
Phipps's (A.) My Study and other Essays, cr. 8vo, 6/ cl.
Phillips's (Mrs. A.) Man Proposes, a Study, 12mo, 2/ bds.
Pomegranate Seed, by Author of 'The Two Miss Flemings,' 3 vols. cr. 8vo, 31/6 cl.
Rider (L. J.) and Carman's (N. M.) Children's Meetings and how to Conduct Them, cr. 8vo, 2/ awd.
Rifted Clouds, or the Life Story of Bella Cooke, written by Herself, illus. cr. 8vo, 5/ cl.
Salammô of Gustave Flaubert, Englished by M. French Sheldon, cr. 8vo, 6/ cl.
Suffolk (Earl of), Racing and Steeple-chasing, cr. 8vo, 10/6 cl. (Badrington Library).
Trowbridge's (J. T.) Farnell's Folly, new edition, 12mo, 2/6 cl.
Vallance's (L.) Paul's Birthday, imperial 16mo, 3/6 cl.
Whetnall's (G.) Echelus, Considerations upon Culture in England, cr. 8vo, 4/6 cl.

FOREIGN.

Theology.

- Kayser (A.): Die Theologie d. Alten Testaments, 3m. 60.

Law.

- Laur (F.): La Révision des Lois sur les Mines, 15fr.

Fine Art and Archaeology.

- Bolle (L.): Das Knöchelspiel der Alten, 1m.
Ebe (G.): Die Spitz-Beinische, Vol. 1, 20m.
Kollmann (J.): Plastische Anatomie d. Menschlichen Körper, 14m.

Drama.

- Daudet (A.) et Belot (A.): Fromont Jeune et Rissler Aîné, Pièce en Cinq Actes, 2fr.
Hugo (V.): Théâtre en Liberté, 7fr. 50.

Philosophy.

- Falkenberg (R.): Geschichte der Neueren Philosophie, 6m.

Philology.

- Alton (B.): Rimes Ladines in pért con Traduxion Taliana, 1m. 60.
Miklosich (F.): Etymologisches Wörterbuch der Slavischen Sprachen, 20m.
Schweitzer (P.): Geschichte der Skandinavischen Literatur, Part 1, 4m.

Science.

- Castillo (E. D. del): Illustraciones Florae Insularum Maris Pacifici, Part 1, 12fr.
Rissler (E.): Physiologie du Bâ, 50c.
Verneuil (A.): Mémoires de Chirurgie, Vol. 4, 18fr.

General Literature.

- Barthélemy (C.): Les Quarante Fauteuils de l'Académie Française, 2fr. 50.
Bonnières (R. de): Le Baiser de Maina, 3fr. 50.
Cordier (A.): La Baguette Noire, 7fr. 50.
Turique (J. B. de): Un Homme Aimé, 3fr. 50.
Zola (E.): L'Œuvre, 3fr. 50.

ANNE BOLEYN.

Brighton.

WHILE thanking Mr. Gairdner for his generous comments on my pamphlet on Anne Boleyn, I would ask leave briefly to reply to his criticism of my argument as to Anne's birth.

I must protest against the statement that I "give up most of Mr. Friedmann's argument as insufficient, and, indeed, unsound." On the contrary, I appeal to his "brilliant array of virtually contemporary evidence all pointing emphatically to the fact that it was indeed Anne who went to France in 1514" (p. 16). This evidence was admittedly unknown in the main to Mr. Brewer, and as yet it has neither been met nor disposed of. On my part I show that all the evidence in England points in the same direction, with the exception of Camden's 'Annals' and Lord Hunsdon's letter. As for "the illustrious Camden," I must decline to bow to his authority. His 'Annals' did not appear till 1615, nor did he even begin them till more than a century after Anne's birth. Moreover, his authority as a herald is neutralized by that of Brooke (1619) and others.

With Lord Hunsdon's letter the case is different. It is, indeed, contradicted by the Berkeley epitaph, and it was written, moreover, more than half a century after the death of his grandmother, whose age is the question in dispute, and it was written, I may add, merely from memory. Still, in my anxiety to do justice to Mr. Brewer's argument, I showed that Mr. Friedmann had failed to dispose of it. This being so, I was myself convinced by its positive and pointed statements, till I discovered that, where it could be tested, its accuracy broke down in more than one particular. This fact is beyond dispute, as is also the fact that I was the first to point out that this was so.

The matter, therefore, is now entirely one of opinion. It is perfectly legitimate for Mr. Gairdner to contend that, though I have shaken Lord Hunsdon's evidence, and though that evidence is contradicted by his heirs, is the sole assertion of Anne's seniority, and is, lastly, as such, opposed to such other evidence as we have, yet we are not justified in rejecting so precise and positive an assertion.

I am sure that Mr. Gairdner, like myself, has before him but one object, and that is to get at the truth. Let us hope that some further discovery may yet enable us to do so.

J. H. ROUND.

THE NEW SCHEME FOR LIBRARIES.

Cambridge, March 22, 1886.

MR. FAIRFAX has in his mind a library scheme the form of the ground plan of which should be determined by "the book-cases used and the classification of the books," i.e., the "systematic classification" or "subject-matter classification" to which he makes reference elsewhere. At the end of his letter he describes the sort of library he wants, but in such a sketchy manner that I find it impossible to form anything like a clear idea of what really is meant. Anything approaching to a truly systematic classification of books on the shelves of a large and rapidly increasing library is an impossibility. "Spaces devoted to each subject" must come to an end, while the subject goes on; the "system" will be breaking down constantly. In saying this, however, I do not mean my statement to cover all libraries; I refer only to the large and rapidly increasing, and for those only my scheme is invented. In small, slow-growing libraries, as well as in the reference department or reading-room of large libraries, a "systematic subject-matter classification" could be carried out to a certain degree

of completeness, no doubt, but is not wanted in the former. To determine the plan of any library beforehand on the ground of this classification is, I think, altogether beyond the range of human possibilities. But should a librarian want to play at this fantastic idea of "subject-matter classification," he would find a scheme capable of indefinite extension better suited to his purpose than any other.

My idea has a purely practical aim. My scheme is meant to put a stop to wasteful stewardship of library finances, by securing perpetual economy of money, time, and labour through uninterrupted internal order and gradual and easy external expanse. Mr. Fairfax does not seem to me to have sufficiently realized this point; otherwise I think he would have modified his statement concerning the "greatly enhanced cost" of the building, which Mr. Waterhouse, after carefully made specifications, declares to be "very inexpensive" for the accommodation it affords. Moreover, it should not be forgotten that the cost of the building, after the finishing of the first part of it, is spread over endless time, so to say.

Mr. Fairfax clearly misunderstands my plan in saying that the attendants "must go long distances in many cases." The reading-room communicates with the rest of the library by eight radiating passages to begin with, which for a long time would answer every purpose, I think. When the divergence of these passages should be found to be growing inconveniently great, nothing would be easier than to divide it by new passages. The alcoves are merely indicated in my design; but should it come to be practically carried out, it would follow, as a matter of course, that the width of each alcove would only be such as just to allow of a perfectly free and easy examination and handling of the books lodged on its two lateral surfaces, say, six feet. The bend of each six feet of the spiral wall would create practically no difficulty at all with regard to the fitting of the shelves. The "rebuilding of the main entrance" would not be "frequent" in comparison to passing time; and the "immense vacant square of ground" wanted need not, in my estimation, exceed four acres, which I think would afford any library ample space practically for all time.

ERIKER MAGNÚSSON.

THE COVERDALE BIBLE OF 1535.

Vermont Villa, Surbiton.

MR. MOENS, in his letter in your issue of January 30th last, seems to feel aggrieved because every one does not adopt his views as to the first edition of the English Bible 1535 having been solely translated by Coverdale and printed in London and Paris—a theory based on a recently discovered copy of an affidavit of Emanuel van Meteren, first pointed out by Mr. Moens, and printed in his Introduction to the Registers of the Dutch Church, Austin Friars, published by him in 1884. If any one interested in the subject will refer to my late father's 'Bibles in the Caxton Exhibition,' and read the introduction, and more particularly the notes under the descriptions of the various copies exhibited of the English Bible 1535-39, he will still find some evidence left to support the theory that Coverdale was not the sole translator of the Bible of 1535, and that it was printed at Antwerp, in spite of the new light of Emanuel van Meteren's affidavit.

It is not my intention to enter into the discussion of a subject which is at present somewhat beyond my depth; but it is my earnest desire to place on record the fact that my father maintained his opinions to the day of his death, and he was hoping every day during the last month of his illness to be well enough to reply at some length to Mr. Moens.

I may mention incidentally that the late eminent bibliographer Mr. Henry Bradshaw was of my father's way of thinking, and the matter was discussed at some length between all

three of us at Cambridge on August 18th of last year.

Mr. Bradshaw agreed that the discovery of Emanuel van Meteren's affidavit was valuable only as confirmatory evidence of the connexion between Jacob van Meteren and Coverdale, first pointed out by my father; but they both ridiculed the idea of the affidavit of an old man of seventy-four having any weight, in face of more technical evidence, as to actual facts occurring in the year of his birth, three-quarters of a century before, of which facts he could, of course, have only hearsay knowledge.

Mr. Bradshaw had previously to August 18th (which, by the way, was the last meeting of the old friends) been much interested in the Coverdale Bible, as the University Library had through his exertions just before acquired its fine copy with its unique title leaf. It was on showing this copy to us that the matter came under discussion.

As to the letter of Coverdale, Grafton, and Grey to Lord Thomas Cromwell, dated Paris, August 9th, 1538, which Mr. Moens reprints in your issue of January 30th, and which he says "appears to have been unnoticed," I will simply point out that Mr. Moens exhibits a very superficial knowledge of his subject, for the letter in question, with several others, is well known to all students of the early English Bible, and has been quoted and digested over and over again for the last fifty years. Mr. Moens will even find it printed in some of the authorities he quotes in his Introduction to the Dutch Church Registers. Before Mr. Moens can expect the world to follow his lead he must exhibit a greater depth of research. HENRY N. STEVENS.

Literary Gossip.

THE scene of Mr. Crawford's new novel, 'Sarracinesca,' which is to appear in *Blackwood*, is laid in Rome, after the expulsion of the Bourbons from Naples; but though Cardinal Antonelli is an active character, politics occupy merely the background. Love and intrigue, the curiosities of Roman society, the country life of the Roman princes, furnish incidents for a plot which the writer works out by the aid of a decidedly original cast of characters.

THE title of Mr. Lang's new shilling dreadful is 'The Mark of Cain.'

MESSRS. MACMILLAN & Co. have in the press and will shortly publish the sermons delivered by the Dean of St. Paul's in the course of last Advent.

PROF. MAHAFFY writes:—

"In none of the many excellent notices of my dear friend Mr. Bradshaw, of Cambridge, have I seen it mentioned that he was an Irishman. When we have so many other Irishmen prominent for very inferior reasons, I think this fact ought to be known. He came from a well-known family in co. Down, and though educated in England came constantly to Ireland, where he had many family friends. He even for a time took work in Ireland, and was an assistant master at St. Columba's College, near Dublin. But he found school-mastering very adverse and irksome to his tastes. It was no doubt his origin which gave him so keen a taste for Irish bibliography, which he knew as no one else ever did, and which is represented among his books by a collection of Irish prints from rare and early presses. I earnestly hope this department of his books will not be scattered. When he was in Dublin with the librarians, a couple of years ago, he undertook to speak from notes for a few minutes about Irish printing. He went on, I think, for one hour and forty minutes, to the intense delight of the audience, pouring forth all kinds of learned and interesting matter

about Irish printers and their books. He knew where they had begun, where they had gone, what they had done, where they got their type, their tailpieces, &c. He could almost give a history of the change of business quarters in old Dublin from the changes of residences of the printers. All this lore has, I fear, died with him. There was no report, so far as I know, of this astonishing address, which showed an intimacy with tracts, fly-sheets, and broad-sheets as well as books. I am very anxious to add this tribute to what has already been said, and repeat my earnest hope that his curious collection in this branch of bibliography may not be scattered."

MR. LLOYD SANDERS, who has resigned his professorship in consequence of pressure of literary work, is just sending to press letters G, H, I, J, and K of his 'Dictionary of Men and Women of the Nineteenth Century.' Among the articles may be mentioned "Hegel," by Prof. Andrew Seth; "Victor Hugo," by Prof. Henri Lallemand; "Holman Hunt," by Mr. F. Bedmore; "R. H. Horne," "Ebenezer Jones," and "John Keats," by Mr. H. Buxton Forman.

AT the last meeting of the Sette of Odd Volumes Mr. Geo. Clulow was elected president for the ensuing year.

TWO new novels, 'A Country Gentleman and his Family,' by Mrs. Oliphant, and 'Chantry House,' by Miss Yonge, will be published immediately by Messrs. Macmillan & Co.

MR. HENRY STEVENS had in the press at the time of his decease 'Recollections of Mr. James Lenox, of New York, and the Foundation of his Library,' a little volume containing much bibliographical gossip and anecdotes about rare books. The work will be printed on hand-made paper at the Chiswick Press, with portraits of Mr. Lenox and Mr. Stevens, and will be published towards the end of April. We may add that the American and antiquarian bookselling business of Mr. Stevens will be carried on by his only son, Mr. H. N. Stevens (who was admitted a partner in January, 1885), under the name of Henry Stevens & Son. Mr. Stevens will publish his father's book.

THE Rev. C. MOOR writes from Grimsby:—

"In this ancient town the Monastical Church of St. James remains as our parish church. The parish registers thereto belonging have survived the *lapsus rerum*, and we are anxious to print them as soon as possible. They have been accurately transcribed by the diligent care of a gentleman to whom such things are an interest and delight, and we believe that we should be able to dispose of about fifty copies in the neighbourhood. We hope to publish them by subscription at the price of not more than 2s. per copy, and to limit the edition to about one hundred copies. The earliest register is a 1599 transcript of the original paper register dating from 1538, the year of their first introduction. Many of the names recorded are those of old Lincolnshire families, such as Whitgift, Holles, Hildyard, Hebbelthwaite, &c. I should be glad to receive the names of any subscribers, and should be grateful for any hints which may be useful in the work of publication."

THE committee initiated by the Royal Historical Society for the commemoration of the eighth centenary of Domesday Survey is receiving many adhesions from students of the Survey and other historical inquirers. It appears that several gentlemen in the country have made a special study of por-

tions, and it is hoped that some permanent and useful results may be obtained. The committee proposes to invite the co-operation as members of its body of the antiquarian and archaeological societies, general and local, so as to secure a representative character. The notices in the *Athenæum* of its objects have obtained for the proposal the favourable consideration of many leading authorities.

BOOK-LOVE for April will contain, under the title of 'Shelley and Vegetarianism,' a reprint of a curious squib directed against Shelley and those who shared his dietetic views. There are references to Leigh Hunt, Sir Richard Phillips, "Orator" Hunt, and others.

WE understand that Mr. Egmont Hake has been appointed editor of the forthcoming journal called *The State*.

MRS. J. E. PANTON, Mr. Frith's daughter, who wrote 'Country Sketches in Black and White' a few years ago, is going to publish a novel, 'A Curate's Wife,' with Mr. George Redway.

THE autobiography of the late Rev. Hugh Stowell Brown, with extracts from his commonplace book, lectures, and sermons, edited by his son-in-law, Mr. W. S. Caine, will be published in a few weeks by Messrs. George Routledge & Sons.

MRS. MORTIMER COLLINS, the widow of the well-known novelist and poet, died last week. She was herself a novelist, having assisted her husband in writing two of his novels, and having also written two or three novels after his death. Along with Mr. F. P. Cotton she composed a couple of books for children. She also published a biography of Mortimer Collins and edited selections from his papers.

THE legislative proposals of the Government of India on the subject of copyright, which had already assumed a definite shape, have been postponed in the expectation that the matter will be dealt with comprehensively before long by the Imperial Parliament.

MR. BASIL CHAMPNEYS will contribute to an early number of the *Magazine of Art* an article on the Charterhouse and its proposed destruction, with illustrations by Mr. Joseph Pennell.

ARCHDEACON FARRAR's Bampton Lectures 'On the History of Interpretation' will be published by Messrs. Macmillan & Co. in the course of a few weeks.

PART II. of the catalogue of the library of the late Mr. L. L. Hartley is just issued. The library will be disposed of under the hammer of Messrs. Puttick & Simpson. The sale commences on May 3rd, and will last ten days. The books generally are of great interest, and many of them unique. The MSS., 155 in number, are chiefly topographical, genealogical, and heraldic, including some of great importance. Among the printed books are also several rarities. As we mentioned some weeks ago, there is a copy of the *London Gazette* from No. 1 (November 7th, 1665), a series seldom to be met with. One of the remarkable lots is the collection of works privately printed at the Middle Hill Press by the late Sir Thomas Phillipps. Mr. Bohn, in his edition of Lowndes, tried his best to make his list complete; Sir F. Madden also compiled a list; but here we

have numerous pieces unknown hitherto to bibliographers. There is also a rich collection of books on history and biography. Bibliography includes large-paper copies of all Dibdin's works.

PROF. MAX MÜLLER has accepted the presidency of the Goethe Society, and hopes to be able to deliver his presidential address shortly after Easter. Several of the German choral societies have promised their co-operation on this occasion. The society now numbers over one hundred members. The council is actively engaged in drawing up the programme of the society's work during the forthcoming season.

THE death is announced of Mr. George Richardson, a well-known Manchester *littérateur*.

THE Council of Somerville Hall, Oxford, will offer for competition in May a scholarship of 40*l.* and the Clothworkers' Scholarship of 35*l.*, each tenable for three years.

THE Delegates of the Clarendon Press are about to bring out an instalment of the work on 'The Principles of Morals,' begun, several years ago, by the late and present Presidents of Corpus (Profs. Wilson and Fowler). This instalment will consist of the three introductory chapters, treating respectively of the relation of morals to the other sciences and to religion, of the earlier English moralists, and of the method of morals.

DR. JENS PETER BROCH, the well-known Orientalist, Professor of Semitic Languages at the University of Christiania since 1861, died on the 15th inst. His edition of Zamahsari's 'Grammar' is the only book in Arabic character hitherto printed in Norway. Prof. Broch was born in 1819. The death is also announced of Wilhelm Grefberg, of Helsingfors, a prominent journalist, and one of the most active supporters of Swedish literature and language in Finland.

THE death is announced, at the age of ninety-two, of Dr. Leopold Zunz, the well-known rabbinical scholar. Dr. Mönckeberg, of Hamburg, who has just died in his eightieth year, was the most active advocate of revision of Luther's translation of the Bible, a movement which led to the issue of the 'Probe-bibel' in 1883.

THE lady who is to edit along with Miss Kingsley the new magazine for children which we announced last week is not Miss Toulmin Smith, but Mrs. Toulmin Smith (Miss L. T. Meade). Miss Toulmin Smith will contribute, and so will Mr. Allingham, Mr. Besant, Mr. Manville Fenn, Mr. A. Lang, Lucas Malet, Mr. Lane Poole, Mr. Ralston, and several others.

SCIENCE

ASTRONOMICAL NOTES.

FABRY'S comet is now just bright enough to be visible to the naked eye, but is not very easy to see, on account of its low position in the heavens whilst above the horizon at night. M. Lebeuf has made a fresh calculation of the elements of its orbit, and finds that it will pass its perihelion a little before noon on the 6th of April, at the distance from the sun of 0.64 in terms of the earth's mean distance. He gives also (*Comptes Rendus* for the 15th inst.) a corrected ephemeris,

calculated for midnight at Paris, from which we extract the following approximate places for alternate nights until the middle of next month:

Date.	R.A. h. m. s.	N.P.D.
March 27	23 17 11	52 39
29	23 17 30	52 6
31	23 18 9	51 36
April 2	23 19 14	51 6
4	23 20 54	50 40
6	23 23 19	50 18
8	23 26 42	50 0
10	23 31 20	49 47
12	23 37 38	49 40
14	23 45 50	49 43
16	23 56 46	49 39

Its distance from the earth on the 30th inst. will be precisely the same as that of the sun, but this will continue to decrease until, at the end of April, the comet will approach us within about a fifth part of the distance of the sun, and the theoretical brightness will then be nearly five hundred times as great as on the date of discovery (the 1st of December).

Barnard's comet also continues to increase in apparent brightness, but not so rapidly as Fabry's. It will not be in perihelion until the first week in May, and will make its nearest approach to the earth about the end of that month. It is now near the star α Trianguli, moving northerly towards the constellation Andromeda, and at the beginning of May (its brightness will then be more than a hundred times as great as when it was discovered on the morning of the 4th of December) it will be nearly half-way between the stars β and γ Andromeda.

We regret to announce the death on the 20th inst., at the comparatively early age of forty-five, of Mr. C. G. Talmage, F.R.A.S., who, after having been successively connected for a short time with the Royal Observatory, Greenwich, and Mr. Bishop's observatory at Regent's Park, has been during the last twenty years in principal charge of the private observatory of Mr. J. G. Barclay, F.R.A.S., at Leyton, Essex, which was erected in 1854 and provided with a 7½ in. equatorial by Messrs. Cooke, superseded in 1860 by a larger instrument, by the same makers, of 10 in. aperture and 12 ft. focal length. Besides observations of comets and casual phenomena, Mr. Talmage devoted special attention at Leyton to the measurement of double stars.

SOCIETIES.

ROYAL.—March 18.—Prof. Stokes, President, in the chair.—The following papers were read: 'The Relationship of the Activity of Vesuvius to certain Meteorological and Astronomical Phenomena,' by Dr. H. J. Johnston-Lavis, 'On an Apparatus for connecting and disconnecting a Receiver under Exhaustion by a Mercurial Pump,' by Prof. J. T. Bottomley, 'Comparative Effects of Different Parts of the Spectrum on Silver Salts,' by Capt. Abney, and 'On the Properties of Matter in the Gaseous and Liquid States under various Conditions of Temperature and Pressure,' by the late Dr. T. Andrews.

GEOGRAPHICAL.—March 22.—The Marquis of Lorne, President, in the chair.—The following gentlemen were elected Fellows: Rev. W. Campbell, Rev. J. Richardson, Messrs. F. S. A. Bourne, F. Elder, H. J. Mackinder, C. Vincent, and E. M. E. Welby.—The paper read was 'Burma, the Country and People,' by Mr. J. A. Bryce.

SOCIETY OF ANTIQUARIES.—March 18.—Mr. J. Evans, President, in the chair.—Mr. B. Rowe, on behalf of the executors, and by the last wish of the late Mr. J. B. Davidson, presented a small MS. of the fifteenth century, containing various religious treatises.—Mr. Hilton exhibited and presented two encaustic tiles from Chichester Cathedral Church.—Mr. G. Maw exhibited a Sicilian water-cooling vessel; also a glass bottle of date circa 1700, found in the ruins of Wenlock Abbey.—Archdeacon Pownall exhibited and communicated an account of a leaden plaque with the arms of Pope Paul III. (1534-49), which he supposed to be a trial piece of some ornamental object.—Mr. B. Rowe exhibited a good example of a caudle cup, with *repoussé* band of flowers and foliage, with the lion and unicorn on either side. It bears the London hall marks for 1679-80.—Mr. Fallow exhibited a mediæval chalice of silver parcel gilt from a church in Yorkshire. It

is unique in some of its features, the stem being much thicker than usual and hexagonal, with a perfectly plain six-sided knot. The foot is mallet shaped. Date, fifteenth century.—M. Gaillard communicated an account of the discovery of a manufactory of flint and polished stone implements at Beg-er-Goalenne, Quiberon.

BRITISH ARCHEOLOGICAL ASSOCIATION.—March 17.—Mr. G. R. Wright in the chair.—The discovery of a remarkable prehistoric monument at Langley Burrell was announced. It consists of a mound having a circular platform, paved and elevated, surrounded by a ditch, long lines of embankment radiating from the centre. The entrance faces due east, and the mound has the appearance of having been a place of sacrifice. A detailed description will be laid before a future meeting.—Mr. M. North exhibited a drawing of the curious red-brick arches found during some excavation works on the site of the Duke of Suffolk's palace in the Borough, Southwark.—Mr. E. Way described some recent discoveries at St. Margaret's Hill, Southwark.—Dr. Woodhouse exhibited a fine series of London medals illustrative of many buildings which have passed away.—Mr. Loftus Brock described a collection of the gun-money coins of James II. struck prior to the battle of the Boyne, showing some singular reductions in size as the King's Exchequer declined.—Col. Adams, in describing a visit to the statues found at Clapham, expressed his opinion that all the sculptures were the work of one artist, and that it was superior to the usual class of monumental figures produced at the close of the seventeenth century. The undercutting is remarkable, and the technical execution is very excellent.—A paper was read by Mr. de Gray Birch 'On the Legendary History of St. Nicholas of Myra.' The life of the saint was given from an ancient manuscript in the British Museum, collated with several others wherein different incidents are related, with the usual class of incidents common to monkish legends, the circumstance that this saint in his babyhood refused to be suckled by his mother on Wednesdays and Fridays, the fast days of the Church, and several other incidents, being dwelt upon. One of these, the kneeling of the chief magistrate of Phrygia before him, is more likely to be one of the incidents shown on one of the compartments of the Brighton font, visited during the recent congress, than the subject of matrimony, as has been stated. Two figures before the saint are necessary for such a subject, but a single figure alone is shown.

NUMISMATIC.—March 18.—Dr. J. Evans, President, in the chair.—Mr. J. B. Caldecott was elected a Member.—Mr. H. Montagu exhibited an Anglo-Saxon penny of Athelstan, reading *ÆTHELSTAN REX SAXORVM, REVERSE ELE. MONTA [sic] LVND. CIVIT.*, showing that pennies with the king's title so expressed were coined at London as well as at the hitherto recorded Mercian towns of Derby, Nottingham, Oxford, and Tamworth.—Mr. A. J. Evans exhibited a specimen of the extremely rare tetradrachm of Gela, in Sicily, of the fifth century B.C., having on the reverse the legend $\Sigma\Theta\iota\iota\alpha\iota\epsilon$ accompanying the type of a goddess, perhaps Persephone, placing a wreath upon the head of the river-god Gelas, represented as a bull with human head. A more perfect specimen of this coin was engraved in the *Numismatic Chronicle*, 1883, pl. ix. 4.—Mr. T. Jones communicated a paper on the rare didrachm with the owl on the obverse and incuse square diagonally divided on the reverse, which was attributed by Beulé to Athens, but which the writer preferred to assign to Chalcis, in Eubœa.—Mr. B. V. Head, while accepting Mr. Jones's attribution of the coin to the island of Eubœa, gave some reasons for doubting whether the town of Chalcis was its place of mintage.—Mr. Head then read a paper on the coins discovered on the site of Naucratis during the recent excavations conducted there by Mr. F. Petrie under the auspices of the Egypt Exploration Fund. He also exhibited to the meeting specimens of the coins found, ranging in date from the time of Amasis, B.C. 530, down to that of the Emperor Commodus, A.D. 190.—Mr. R. W. Cochran Patrick communicated a paper on some unpublished varieties of Scottish coins of David I., Malcolm IV., Alexander III., and David II.

ZOOLOGICAL.—March 16.—Prof. W. H. Flower, President, in the chair.—Mr. F. D. Godman exhibited some examples of a butterfly, *Danaus plexippus*, from various localities, and made remarks on its distribution, which of late years seemed to have become very widely extended.—Prof. Bell made some remarks on the *Balanoglossus* recently discovered in the Island of Herm, Channel Islands, of which he had exhibited a specimen on a former occasion.—Letters and communications were read: from the Rev. H. S. Gorham, on some new genera and species of Coleoptera of the family Endomychidae from various localities,—from Dr. R. J.

Anderson, of Queen's College, Galway, on the pelvis-ternum in certain vertebrates,—by Prof. F. Jeffrey Bell, on the generic characters of planarians, basing his observations mainly on a specimen of a planarian recently found living in this country, and believed to be referable to *Bipalium kewense*,—and by Mr. F. E. Beddard, on the structure of a large species of earthworm from New Caledonia.

MICROSCOPICAL.—March 10.—Rev. Dr. Dallinger, President, in the chair.—Mr. J. Beck described his recent visit to the Naples Zoological Station, and exhibited some *Tubularia* and other organisms with expanded tentacles.—Dr. Crookshank exhibited an elaborate micro-photographic apparatus by Messrs. Swift.—Mr. Crisp exhibited Helmholtz's vibration microscope for observing the vibration of tuning-forks, strings, and other bodies, Thomas's microscope for examining the circulation of the blood in the mesentery of dogs and other small mammals, and various other microscopes and apparatus, including Prof. Exner's new micro-refractometer for detecting differences in the structure of blood corpuscles, insect cornea, &c.—An important communication was read from Prof. Abbe, of Jena, announcing the construction of a new kind of glass, by which the secondary spectrum in objectives was eliminated. Two new objectives were exhibited, which were found to present a considerable advance upon those hitherto constructed.—Notes on new mounting media of high refractive index and on a process for staining diatoms were read.—Mr. A. D. Michael read a paper 'Upon the Life-History of an Acarus one Stage whereof is known as *Labidophorus talpæ* (Kramer), and upon an Unrecorded Species of *Disparipes*.' In 1877 Kramer described a creature which he found parasitic upon the mole and treated as a new species, naming it as above; it resembled Koch's *Dermaleichus sciurinus*; it was, however, suspected that both were immature, hypopial forms. In 1879 Haller discovered the adult form of *D. sciurinus*; he found it upon the squirrel in considerable numbers and in all stages, Koch's supposed species being the hypopial nymph. For some years Mr. Michael has been trying to trace the life-history of Kramer's *Labidophorus*, which he frequently found on the mole, but which he could not get to thrive away from its host; less fortunate than Haller, he could not find on the mole any acarus which could be the adult stage. Last December it struck him that he might succeed by getting the moles' nests. Here he found adult males and females of what he thought might be the species; he also found immature acari in the ordinary nymphal stage, which he suspected belonged to the same species. By keeping these in confinement and carefully watching them, he was enabled actually to see the hypopial nymph, *Labidophorus talpæ*, emerge from the cast skin of the young ordinary nymph, and the adult males and females emerge from the cast skin of the fully grown ordinary nymph. Mr. Michael proposes to call the species *Glyciphagus crameri*. It is a singular species, the males having remarkable coral-like longitudinal ridges under the front legs. Mr. Michael also described the life-history of a new *Disparipes*, to be called *D. exhamulatus*.

METEOROLOGICAL.—*March 17.*—Mr. W. Ellis, President, in the chair.—Dr. W. Schlich, Messrs. W. E. Addison, A. W. Clayden, and T. B. Moody were elected Fellows.—The President gave an historical sketch of the barometer. After remarking on the accidental nature of the discovery of the instrument in the year 1643, in its best form, in ignorance for some time of its value for purposes of meteorological inquiry, he gave a brief account of many early kinds of barometers, the first endeavour being, in consequence of difficulties experienced with the ordinary mercurial form, to enlarge the scale of variation. The desire to experiment on elevated positions induced the construction of an early form of portable barometer, one such, with cistern completely closed, leaving the air to communicate through the pores of the wood, having been made above two hundred years ago. The President further described various points in the arrangement of the Ramsden, Gay Lussac, and other barometers, including also mention of some modern patterns of long-range barometers, standard barometers, and such barometers as are more commonly used. The practice of driving out air from the mercury by heating or boiling appears to have been in use early in the last century. Engraved plates indicating the weather to be expected with different heights of the mercury were used at least as early as 1688. As regards correction for temperature, De Luc in the last century adopted a temperature corresponding to 54° F. Fahr. as that to which to make reduction, because corresponding nearly to the average of observations, such reduction being now made to the natural zero, 32° Fahr. Reference was made to the employment of water (as in the well-known Royal Society barometer) and other liquids

instead of mercury. The President concluded his account with a sketch of the history of recording barometers or barographs, and noticed the application of photography and electricity to recording purposes.—At the conclusion of the address the meeting was adjourned, to afford the Fellows and their friends an opportunity of inspecting the exhibition of barometers.

PHILOLOGICAL.—*March 19*.—Rev. Prof. Skeat, President, in the chair.—Dr. W. Stokes read a paper, "On the Old-Breton Glosses at Orleans," which, like the late H. Bradshaw had discovered. Mr. H. Wedgwood read a paper "On the Derivations of *cad*, *leuth*, or *lither*, and *ted*." He contested Prof. Skeat's deriving *cad* from the innocent Scotch *caddie*, boy, at golf, attendant, and traced it to the O. Eng. *quad*, *quod*, evil, evil spirit, devil, cf. *quodling*, *codling*, *quodde*, *coddle*. *Luther*, *lither*, bad, pestilent, might perhaps connected with Breton *lowdour*, disgusting, dirty; *low*, impure, infamous, also a name of the stinking badger. *Ted* was from, or to be connected with, *G. zetten*, to spread hay and flax, rather than Icel. *tefja*, to spread manure, *tað*, manure, and *taða*, hay. The ultimate root was an imitation of the sound of small substances dropping, in Swiss *zittern*, to sound like a violent shower on a hard surface; Bav. *zetten*, to let fall, drop, *ted* hay or flax.

PHYSICAL.—*March 13.*—Prof. B. Stewart, President, in the chair. — Prof. U. S. Pickering and Mr. A. C. Hayward were elected Members.—The following communications were read: 'On the Growth of Filiform Silver,' by Dr. J. H. Gladstone, — 'Apparatus for measuring the Electrical Resistance of Liquids,' by Prof. Reinold, — and 'On Chromatic Photometry,' by Capt. Abney and Lieut.-Col. R. Festing.

ARISTOTELIAN.—*March 22.*—Mr. S. H. Hodgson, President, in the chair.—A paper was read by Mr. A. F. Lake on Kant's 'Dialectic of Pure Practical Reason.'

MEETINGS FOR THE ENSUING WEEK.

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| MON. | London Institution, 5.—'Ice and Snow,' Prof. T. G. Bonney.
Society of Arts, 8.—'Petroleum and its Products,' Lecture IV., Mr. H. Redwood (Cantor Lecture). |
| TUES. | Institute of British Architects, 8.—'Election of Fellows.'
Royal Institution, 8.—'Circulation,' Prof. A. Gamgee.
City Engineers, 8.—'Discussion: On the Economical Construction and Working of Bridges.'
Zoological, 8½.—'Pulpa in the Anatomy of <i>Chamaeleon</i> ,' Mr. F. E. Bedford; 'Brachiopteri of the Genus <i>Asteris</i> ,' Miss A. J. G. ; 'Disposition of the Cylindrical Coverts in Birds,' Mr. J. G. Goodchild. |
| WED. | London Institution, 5.—'Shelley,' Rev. Stophard A. Brooke.
Society of Arts, 8.—'Metaphysics,' Mr. rendering the Blind Self-supporting,' Dr. T. K. Armitage. |
| THURS. | Royal Institution, 3.—'Electro-Chemistry,' Prof. Dewar, 4½. |
| FRI. | Linnean, 8.—'Flora of China,' Messrs. F. B. Forbes and W. B. Hemslay; 'African Fresh-water Hydrocharitaceæ,' Mr. H. N. ; 'Vegetation of the Mountains of the East,' Mr. M. M. ; 'Antiquaries, 8½.—'Discoveries at the Priory Church of St. Bartholomew the Great, Smithfield,' Mr. A. Webb. |
| SAT. | United Service Club, 8.—'Military Organisation and Defensive Powers of Merchant Steamships,' Lieut. W. C. Crutchley.
Philological, 8.—'The Hendeberg Dialect,' Dr. F. Stock.
Society of Arts, 8.—'History of Archaeology in India,' Mr. J. G. Giblin.
Royal Institution, 9.—'Telescope Objectives and Mirrors,' Mr. H. Grubb. |
| SUN. | Royal Institution, 8.—'The Astronomical Telescope,' Mr. H. Grubb.
Gaiety, 8½.—'Election of Fellows.'
Society of Arts, 8.—'Electricity,' Lecture I., Prof. G. Forbes. |

Science Gossip.

THE 'Flora of the West Riding of Yorkshire,' on which Dr. F. Arnold Lees has been engaged for some years, will shortly be ready for the press. It is intended to be a complete and comprehensive enumeration of species in all the groups, phanerogamic and cryptogamic, which occur in the wide and diversified area of which it treats, together with chapters on lithology, climatology, bibliography, &c. The account of each plant will include its range, horizontal and vertical, and its history as a West Riding species. It is to be issued by subscription under the auspices of the Yorkshire Naturalists' Union.

THE REV. J. B. LOCK, who has just completed his new 'School Arithmetic,' intends next to prepare an elementary work on dynamics, which will be published by Messrs. Macmillan & Co.

THE success attending the comprehensive course of health lectures recently delivered at Bayswater has encouraged the National Health Society to begin a similar course at the Kensington Town Hall, to be inaugurated by Princess Christian on Wednesday next. The subjects of general health, causes of disease, dress, food, and home nursing will be treated in its turns. The health lectures will be followed by ambulance classes, when practical instruction

in nursing, first aids in accidents, bandaging, and stretcher drill will be given.

SIR HENRY ROSCOE will probably be the president of the British Association for the year 1887, when the Association will hold its meeting in Manchester.

M. AL. WOEIKOFF, of St. Petersburg, in the *Archives des Sciences Physiques et Naturelles* for February publishes an excellent paper, 'Étude sur la Température des Eaux, et sur les Variations de la Température du Globe.'

Liquid carbonic acid equal to 500 litres of gas at ordinary pressure can be supplied, *Engineering* informs us, for one shilling. Apparatus has been erected for liquefaction of carbon dioxide near a bore-hole sunk close to a village on the Rhine, from which about 2,160 cubic metres of carbonic acid gas issue in twenty-four hours. About 500 litres of gas are compressed per minute into about one litre of liquid. This is sent away in wrought-iron vessels containing about eight litres each.

MM. MOREAU and MIGUEL in the *Journal de Pharmacie et de Chimie* publish a very interesting paper 'On Microscopic Organisms in the Air of the Sea.' They show that the sea rapidly purifies the pestilential atmosphere of continents. Every broad expanse of water becomes an absolute obstacle to the propagation of epidemics. Marine atmospheres driven upon land purify the air of the regions which they traverse. The authors have recognized this purification as far as Paris.

M. G. LECHARTIER on the 8th of March drew the attention of the Académie des Sciences to the fact that straw and other organic substances when heated (even at a low temperature) will take fire by accidental contact with nitric acid.

PROF. JOHN FREMLYN STREETFIELD, F.R.C.S., senior surgeon to University College Hospital and Professor of Ophthalmology in the college, died on Thursday, the 18th, of acute pneumonia. He was during the Crimean War assistant surgeon to the British hospital at Smyrna. On his return to England he devoted himself entirely to ophthalmic surgery, and made several contributions to the literature of this department of practice.

FINE ARTS

'THE VALE OF TEARS.'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Prætorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

MR. W. HOLMAN HUNT'S PICTURES IN
BOND STREET.

THIS exhibition represents, with four important exceptions, the life's work of the painter, but those exceptions include his masterpieces, 'Christ in the Temple,' 'The Triumph of the Innocents,' and the supremely interesting 'Rienzi,' the first of Mr. Hunt's Pre-Raphaelite pictures, which was painted in 1848-9, i.e., contemporaneously with Sir John Millais's 'Isabella' (No. 120 at the Grosvenor Exhibition of this season) and Rossetti's 'Girlhood of Mary, Virgin' (No. 286 at the Academy in 1883). All three artists were at work at the same instant, each independently and obeying his own proper inspiration, and none can claim to have preceded his brethren in Pre-Raphaelitism. It is true that Rossetti's technical powers were then much inferior to those of his two friends. On the other hand, 'Isabella' and 'Rienzi,' clearly testify to his great influence on their imaginations, while it is curious to notice how many of the less graceful elements of 'Christ in the House of His Parents' and 'The Woodman's Daughter,' Millais's pictures of 1849 and 1850, were due to what the French, in no offensive sense of the term, would call the "brutal" influence of Mr. Holman Hunt. This soon disappeared, because the sumptuous and brilliant

genius of Millais could not endure the constraints to which Mr. Hunt then and long afterwards subjected himself. Broadly speaking, Rossetti never remedied all the defects of a training so imperfect that he, probably, did not thoroughly realize the shortcomings and uncertainties of his draughtsmanship. The technique of painting, immeasurably more complex and exacting than that of verse, in which he never failed, impeded his progress until the end, while his luxurious nature was altogether opposed to the Spartan devotion and uncompromising logic of Mr. Hunt, and spread snares for him which the insight, imagination, and suppleness of Millais enabled him to escape, while the self-discipline of the painter of 'The Converted Britons' (backed by a will which is really a slow-burning passion) gave him force to conquer them, and endurance enough to fashion them into implements for future use. Nothing is more remarkable in Mr. Hunt's history than the obvious fact that his resolution has many times converted difficulties—by far the worst of which were self-imposed—enough to crush or bewilder another man, into advantages. His faithful representation of sunlight is the crowning instance of this. Of course Turner long before, and with subtlety and resources immeasurably greater than Mr. Hunt's, had done the same thing, and had done it in a hundred different ways. His example cannot, however, be said to have helped Mr. Hunt, who has unquestionably employed two or three processes of his own, the enormous difficulty of which it requires an education fairly to appreciate.

Comparing Pre-Raphaelite with Pre-Raphaelite, the critic sees perforce that Mr. Hunt's art is distinctly a reasoning process. He is the one steadfast Brother of whom it was not quite unfairly said that he has neither learned nor unlearned anything on his way through life, and who is apt now and then to fail in taste, and waste his opportunities on subjects not fit for painting, as well as to squander his energies in by-paths which have nothing to do with great design. Rossetti was a poet who painted with a fervid heart. Millais is the painter proper, endowed in his youth with imagination and during all his life keenly sympathetic. There is very little in the gallery before us fit to be matched with 'A Huguenot,' or 'Autumn Leaves,' or 'Chill October,' but it is, nevertheless, a noble exhibition of very grand purposes, many of which have been adequately carried out; yet, on the other hand, it was altogether a mistake to exhibit several of the pictures before us, such as "the mystical and devout Jewess," called 'The Bride of Bethlehem' (28), *New College Cloisters* (2), *The Shepherds* (25), and *The Portrait of D. G. Rossetti* (9).

From these considerations let us turn to what is really remarkable in the collection, imperfect as it is, and lacking those masterpieces which no critic should overlook while taking account of Mr. Hunt's career. It is the sign of a self-centred nature that while Mr. Hunt deeply influenced both Millais and Rossetti, he derived little or nothing from them, and continued on his way as if they were not. One of Rossetti's greatest works—alas! a mere fragment, which, from its very fragmentary character, is the truer type of that wonderful spirit—is 'Found'! Now this is as much Mr. Hunt's as a Rossetti can be. We have always fancied that had it had less of Mr. Hunt it would certainly have been finished. If the reader goes to the Grosvenor Gallery he will notice how, until 'Autumn Leaves' was produced in 1856, every picture, except 'Isabella,' is more or less marked with the sign of Mr. Hunt. If the reader looks at Mr. Hunt's pictures, nowhere, except, perhaps, faintly in the *Claudio and Isabella* (6), will be seen a trace of Rossetti or of Millais.

It is something more than an unimpressible nature which fails to be affected by great surroundings, yet this circumstance has proved Mr. Hunt's greatest misfortune. He had much to

learn, and very much more to teach, when he painted 'Rienzi'; yet all his life, till with 'Christ in the Temple' he reached his highest level, has been concerned with the development of one idea, to which he has clung, it is true, with astonishing tenacity, but at the cost of remaining somewhat ineffectually self-centred.

It is this which makes us lament the omission of 'Rienzi,' the starting picture, even more than we regret the absence of 'Christ in the Temple' and 'The Triumph of the Innocents,' that later masterpiece. We must, however, be content with 'The Converted Britons,' which was at the Academy in 1850, with Millais's 'Ferdinand' and 'Christ in the House of His Parents.' At the outset the choice of the subject was a mistake, caused, no doubt, by a pious intention, but persisted in long after it was found to be more or less unfit to occupy a young painter bound to employ his energies on better themes. It is historical, but, for such ambitious devotion as Mr. Hunt's, quite needlessly inadequate and inept. This is the first, but not the only error of the kind that Mr. Hunt has made. If we look beyond the impressions of the hour when they were painted—impressions which have nothing to do with art—we can hardly fail to see the choice of the subjects of 'The Shadow of Death' and 'The Light of the World' was profoundly unwise. *The Afterglow* (8) afforded another instance of this. *London Bridge* (24) and *The Ship* (27) have subjects which, recognizing as we do the exigencies of art so thoughtful and didactic as Mr. Hunt's, are bewildering. Our compensations are 'Claudio and Isabella,' 'Valentine and Sylvia,' 'Christ in the Temple,' 'The Scapegoat,' and 'The Triumph of the Innocents.'

Granting the subject of *The Converted Britons* (5), it is impossible not to be impressed by the passionate devotion and transcendent skill to which its tragic elements, surpassingly brilliant illumination, fine draughtsmanship, and magnificent solidity are due. In all but the first of these honourable qualities this picture is far superior to the 'Rienzi,' and, in every respect except richness and volume of colour, breadth, and physical beauty, it equals *Valentine and Sylvia* (16), which in 1851 followed it at the Academy. Since that date Mr. Hunt's progress has been only comparative and not always observable. The scene, which is revealed by intense sunlight, is the interior of a rudely thatched hut, like a bathing-box, one side of which is inexplicably open to the bank of a stream. This enables us to see that a family of Christian Britons, whom he had previously converted, have just received under their protection a Christian missionary of the earliest period in Britain, who has fled from the savage pagans, who appear without in hot pursuit of another missionary. The succoured man has reached his refuge in an exhausted condition, and has sunk upon a seat. An elderly woman in a blue robe supports his shoulders from behind, and a younger female squeezes water from a sponge (brought, no doubt, for the nonce from the Cyclades) into a red bowl, which is not of Samian manufacture. About to bathe the sufferer's brow, she anxiously watches his purple lips and darkening skin, his breathing, and his powerless lower limbs. On the other side of this group is a lithe and muscular young man, with his back towards us, who stands on tip-toe to look at the turmoil without through a convenient opening, or sort of clearstory, left in the wall of the hut by the prescient builders. He holds a bunch of grapes in one hand, while he squeezes one of the grapes into a little glazed vessel, held by a boy standing at his side, and with the juice intends to moisten the missionary's brow. On our right two stalwart men are grouped at the door of the hut, and we think they intend to close the opening, which they could not defend for a moment against a resolute foe. Crouching at their feet and listening with his ear close to the earth is a naked boy,

whose figure and face are superbly painted. He can only be listening, savage fashion, for coming footsteps, an action quite beside the function of the picture and absurd, because a stone's throw from the boy's ear the second missionary is seen just within clutch of the foremost of the savages, a numerous pack in full cry, who are hounded on by an infuriated Druid. The listener could not amid the hubbub hear one footstep more than another even of a foe who diverged to attack the hut, and, what is more, he need not listen, while all his companions can, in the broadest daylight, see their enemies through innumerable chinks of a hut as pervious to vision as an Italian pergola, which it resembles.

In such a confused way is the story told that some of the incidents are difficult to realize and still more difficult to read. Thus, it is noteworthy that the costumes and the skins of the unclothed persons are quite clean, and that the skins are much too fair for men habitually unclad; the feet of the rescued missionary are so clean and his sandals are in such good order as to be out of keeping with his distressed condition. As inconsistencies they may be ranked with the red bowl, the sponge, the structure of the hut, and the listening boy. Coming from a painter so conscientious and logical as Mr. Hunt, these discrepancies, every one of which violates his own principles, can only be accounted for by supposing that the choice of the subject in which they occur was not spontaneous. It is easy to see that while the technique of his picture absorbed the artist, the logical and even the historical connexions of his design were neglected. The technique is marvellous; it is not too much to say that the only points open to criticism are the disproportionately large feet of the missionary and his neighbour. The picture was sold to Mr. Combe, of Oxford, for 126l.

Claudio and Isabella (6), from 'Measure for Measure' (begun in 1849, finished in 1852, exhibited in 1853), not a few of Mr. Hunt's admirers place in the foremost rank. As a picture it is, in the pictorial sense proper, among the most complete. The man was painted from a very promising young artist, Walter H. Deverell, who died long ago. A model sat for Isabella. The scene is the upper prison in the Lollards' Tower at Lambeth. The picture was begun for a very small sum (seventy guineas, we think) for the late A. Egg, A.R.A., who on seeing the beauty of the work increased the price.

Valentine and Sylvia (16), the picture of 1851, like 'The Converted Britons' of 1850, we admire much more warmly than we used to do. It was returned unsold from the exhibition, and some time afterwards bought by the late Mr. McCracken, of Belfast, for 128l., which was paid in instalments of 10l. each, and 60l. worth of sherry! The background was painted in Knole Park in November, 1850. D. G. Rossetti sat for the head of Valentine, which is the noblest likeness of him extant; Miss Siddal, afterwards Mrs. Rossetti, sat for Sylvia; Julia was a model; Proteus's face belonged, we think, to a gentleman who emigrated, and attained a high legal and political status abroad. When the picture was returned unsold the painter must have gone to Australia—where, some time afterwards, Mr. Woolner sought fortune—if Sir John Millais had not helped him to tide over the evil hour.

How much Mr. Hunt's public of 1851 needed to be educated is proved by the temporary failure of 'Valentine and Sylvia.' In style the picture is a masterpiece; it has a compact design, energetic yet restrained expression; exhaustless details are combined to produce noble breadth, with a grand chiaroscuro far superior to that of 'The Light of the World' or 'The Hiring Shepherd.' Sylvia's embroidered dress, though of numerous bright colours, is as broad as it is luminous in tone and searching in finish. The picture would have charmed Titian with its

softness, coloration, vigour, and splendid illumination. The flesh, the landscape, the draperies, and the armour demand no less praise.

In the robust, if not very agreeable picture called *The Hirling Shepherd* (7), 1852, the moral is told in a somewhat crude fashion; but the painting of the marigolds, marsh-mallows, and herbage in the foreground, and the sheep behind, is a feat not often surpassed. Mr. Broderip, the magistrate, bought it for 300 guineas. As to *The Light of the World* (12), we have to confess considerable changes of opinion. We do not now believe it will stand the tests of time. At best it is a laboured and confused allegory, and the day of allegories is past when only lovers of didactic art such as 'The Hirling Shepherd' care heartily for that much finer picture than the popular 'Light of the World.'

Strayed Sheep (17), painted in Fairlight Glen in 1852, may be taken as a satire on the defencelessness of England at that time, or it may seem to have a deeper meaning. We have so recently noticed this picture, of which opinions have not changed, that it may suffice to say here that Mr. Maude, of Hampton Manor, Bath, gave 126*l.*, an advance on a much smaller sum, for the work, which he ultimately sold for 700*l.* or 800*l.* It was resold at Sotheby's, June 10th, 1882, for 700*l.*, and now belongs to Mr. G. L. Craik. *The Scapegoat* (20) is the last picture we are called upon to notice. It is the most original and poetical of all Mr. Hunt's works. We have no doubt but it will, with the critics of the future, take the first rank, and be classed with 'The Saviour in the Temple' (which it far surpasses in poetry) and 'The Triumph of the Innocents,' one transcendently poetical element in which redeems several errors. Unlike 'Rienzi,' which, even twenty years ago, was in a sad state, 'The Awakened Conscience,' and other instances here and elsewhere, 'The Scapegoat,' so far as we know, has suffered little or no change. It is inspired with a fine thought. Technically it is a noble harmony of brilliancy, it is solidly painted, at once realistic and chastened (this may be due to the circumstances represented), and, without finching, faithful to nature, yet simple. The design, whether we take it as symbolical or pictorial, is faultlessly severe and just. In these noble qualities it differs from 'The Converted Britons,' 'The Hirling Shepherd,' 'The Light of the World,' 'The Shadow of Death,' and the 'Awakened Conscience,' every one of which is more or less melodramatic and artificial.

NOTES FROM ATHENS.

It was a very happy thought of the Archaeological Society of Athens to excavate on the site of the Temple of Amphiarus in the ancient Oropus. Amphiarus was, as everybody knows, one of the seven heroes who marched against Thebes, and when the Argives took to flight and he was pursued by Periclymenus, he and his chariot were swallowed up in a fissure opened in the earth by the thunderbolt of Zeus. Renowned as a seer, he was subsequently worshipped as a god. His most important sanctuary was situated in the ancient Oropia, on the borders of Attica and Boeotia. Pausanias says that it was distant from the city of the Oropians twelve stadia; there was in it a statue of the god of white marble. The altar was divided into five parts, each of which was dedicated to several Gods and Heroes. Not far off was a spring dedicated to Amphiarus, the use of which for the temple service was forbidden because Amphiarus was said to have risen as a god out of the earth at the spot. With the sanctuary was united an oracle, especially an oracle by means of dreams. All who desired to consult the oracle were obliged to go through a form of purification at the great altar of Amphiarus, and offer in sacrifice a ram, upon the fleece of which they slept in the temple, and awaited the revelations of the god in their dreams.

It was to be supposed that so noted an oracle in a city of the importance of Oropus, which was always a subject of dispute between the Athenians and Boeotians, would yield a number of highly interesting monuments of antiquity and of inscriptions. This has proved to be the case. As early as 1856 the inhabitants of Kalamos about two miles north of their village discovered, besides squared stones which they used to build a church, a number of inscriptions, which were studied by scholars and published. They left no doubt about the site of the Temple of Amphiarus, which hitherto had been a matter of dispute. They also showed that special games, *Ἀμφιαρῆα*, were held in honour of the god, which consisted of musical and gymnastic contests. They further showed that the Amphiarium served as a kind of State Paper Office for the citizens of Oropus.

The spot where this discovery was made lies between the village of Kalamos and the harbour of Skálath Oropu, upon a stream among the slopes of Parnes. The beautiful glen is now called Mavrodilesi. In this spot the Archaeological Society made systematic excavations in 1884. They went on from the middle of June till the end of December, and were superintended by M. Basil Leonardos. In the last portion of the time the vice-president of the society, Prof. Spyridon Phin-ticlis, was also present. The work extended over a large area, part of which belongs to the State and part to a monastery, and it would have been carried further had not the rest of the precincts of the temple belonged to private owners. The ground excavated was about 150 metres long and 40 wide. A lucky chance willed it that the ground excavated should be the most important archeologically.

The discoveries were of two kinds, monuments and inscriptions. The monuments all lie above the stream; below it were found only the remains of a supporting wall. Similar walls were traced on the upper side as the sloping soil of the narrow valley in which the sanctuary was situated necessitated them. The centre point was the temple, which lies on the left hand of the visitor, who has the stream in his rear. Only the foundations, and those merely of the northern half of the building, remain; the rest has been swept away by the stream. Besides this, the positions of two columns in the front of the temple are traceable, and in the inside of the building those of five Ionic columns. A remarkable feature is the *adytum* abutting at the back on the western side.

In the middle of the temple are to be seen the traces of the place in which probably the statue of the god stood, the same of which Pausanias writes. A fragment of a colossal piece of sculpture of white marble, which was found within the temple, appears to be a fragment of this statue of Amphiarus. Not far from the temple were found the remains of the great altar. It consists of several pieces, and its size seems to support the assertion of Pausanias that it was dedicated to several gods. North-west of it lay the remains of a building shaped like an arch, which appears to have been a *peribomium* enclosing the altar, and designed to accommodate spectators of the sacrifices. Opposite the temple, at the distance of some seventy metres, lay a hall, ruins of which have been laid bare; but a portion of it remains uncovered in the ground that has not yet been excavated. The hall appears to have been surrounded by pillars. On the western side, adjoining the temple and the altar, lines of marble seats have been traced. An interesting monument is a row, about fifty metres long, of three-cornered pedestals for the erection of memorials. Various statues are mentioned in the dedicatory inscriptions on the pedestals. None of the statues, however, has survived. The destruction of these works of art, as well as of the temple, of which only a few fragments—some of them coloured—have been dug up, is sufficiently explained by the

occurrence of a kiln in the ruins. A great deal was converted into lime in the Middle Ages. Among the slender remnants of sculpture a relief deserves special mention which represents a ram. Probably it is to be connected with the practice which, as I mentioned above, Pausanias describes, of sacrificing a ram to Amphiarus before seeking in dreams the answer of the oracle. This is all I have to mention in the way of monuments. The remains of marble conduits show how well the temple was supplied with water.

The inscriptions are of varied character, and some of them are important. Most of them are dedicatory, and are found on the pedestals of the lost statues; but the same stones on which dedications were inscribed were subsequently used for the engraving of sundry consular decrees referring to the city of the Oropians. In the temple itself two of the most important were found. The one which deserves publication relates to the *ἀγνῶμα* of the temple; unfortunately this list of the plate of the Amphiarium is much injured. The other has been published by Spyridon Vassil in the *Archaeological Journal* of Athens, and has already attracted the attention of the learned. Theodor Mommsen has discussed it in *Hermes*. It contains a rescript of the consuls M. Terentius Varro Lucullus and C. Cassius Longinus (73 B.C.), communicating to the Oropians the *senatus consultum* regarding the dispute between their city and the representatives of the Roman State. After his victories at Chæroneia and Orchomenus, Sulla had, in accordance with his vow, dedicated to Amphiarus the revenues of the city, territory, and harbours of Oropus. But the collectors of the Roman revenues declared Amphiarus was not a god at all, and refused to allow the revenues dedicated to him to go tax free. The Oropians appealed to the Senate, which by its resolution confirmed Sulla's gift of these properties to the Oropians. The letter of the consuls and the extract from the decree of the Senate appear to be translated from the Latin originals. Hence the Latinisms to be found in the Greek text. That the Oropians felt themselves indebted to Sulla for his offering is shown by their erecting a statue to him, the pedestal of which, bearing the dedicatory inscription, was found in a conspicuous position near the temple. Of the other celebrated Romans whom the Oropians honoured with a statue may be mentioned C. Fufius Calenus, Agrippa, and Metella, the wife of Sulla. The inscriptions relating to the games deserve notice. Many of them furnish Greek names that are quite new, and among the artists are Simulus; Dionysius, the son of Ariston; Agatharchus, the son of Dionysius of Boeotia; Thoinias, the son of Tisicrates of Sicyon; Tisicrates, the son of Thoinias; Praxias, the son of Lysimachus of Athens; Sthennis, the son of Herodorus of Athens; Herodorus, the son of Sthennis; Metiochus; Xenocrates of Athens; and others. Finally, one of the most interesting inscriptions contains the rules of the Amphiarium. The hours are set down at which the priests are bound to be in the precincts of the temple; the punishments for the misdeeds of the Demotæ and of strangers in the temple precincts; the penances of those who consulted the oracle; the details of the ritual of the sacrifices, and of the sleeping in the temple. This important inscription was at last printed in the second part of the volume for 1885 of the *Archaeological Journal* by M. Leonardos.

I have also to mention that not far from the temple, above the stream, is to be seen a spring which, not unreasonably, has been identified as that mentioned by Pausanias.

SPYR. P. LAMBROS.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 19th and 20th inst. the following pictures by

the late Mr. R. Ansdell: Retriever and Pheasant, 141l.; Spaniels and Wild Fowl, 157l.; Lytham Sandhills, Ferreting, 152l.; Fox Terrier and Rabbit, 126l.; Setters and Ptarmigan, Glen Spean, 147l.; To Ho! 278l.; The Anxious Mother, 141l.; The Goatherd's Daughter, Gibraltar, 157l.; Gateway of the Alhambra, Muleteer at a Shrine, 220l.; A Hawking Party, 120l.; Collecting Lambs, Loch Laggan, 147l.; The Scare, 162l.; Going to Market, Andalusia, 204l.; A Highland Mother, 155l.; The Slackened Girth, 168l.; Water-Carriers of the Alhambra, 204l.; Tocador de la Reina, Alhambra, 157l.; The Shepherd's Corn, 162l.; A Morning Rehearsal, 141l.; The Forester's Pets, 215l.; Shirking a Bath, 148l.; On the Hills, Ptarmigan Shooting, 393l.; Fifty Years Ago, before the Salmon Act, 210l.; The Interrupted Meal, 294l. Framed engraving after Sir J. Reynolds: Mrs. Pelham feeding Chickens, by W. Dickinson, 94l.

Fine-Art Gossip.

For the National Gallery Sir Frederic W Burton has lately secured a picture by Bonifazio of considerable importance, and a work of much interest by Giovanni Busi, better known as Cariani. It adds a new name to the Catalogue, and represents a noteworthy phase of technical, if not inventive art. It was bought with part of the J. L. Walker Fund. Both paintings came from a private collection at Milan. In the Bonifazio (which was formerly ascribed to Palma Vecchio) the figures are of rather more than half the size of life. In the centre are the Virgin and Child, on their left the infant St. John and St. Catherine, on their right are St. Jerome and St. James of Compostella. The Virgin sits on a rocky pedestal, a part of a ruined building rising high in the centre of a landscape, one side of which is a champaign, while on the other lofty peaks start from a plain. The Madonna wears her traditional colours, and a white Venetian veil almost covers her auburn hair. The naked Child is on her lap, and is in the act of blessing the kneeling Baptist, a robust and handsome boy, attired in a goat skin, and kissing Christ's bare foot. Behind the boy saint is St. Catherine, whose broken wheel is at her knee. She is seated on the ground in a graceful, unaffected attitude. Her abundant hair is twined with a scarf of white embroidered with red, and her robes, like those of all the draped figures in the picture, have a stately, semi-Oriental amplitude. They are, in accordance with tradition, coloured amber and red. St. Jerome, whose head is noble, but not austere, and very fine, contemplates Christ with a thoughtful happiness that is admirably expressed. His beard is grey, and the end of his red mantle is cast over his head. St. James, a much younger man, sits in front, at the side of St. Jerome. He wears a dark blue robe under a black monk's frock: on his breast is his own red cross, and on his hat, slung behind his shoulders, are the emblematic shell and cross. His pilgrim's staff is near his sandalled feet; with one hand he holds a large book upright on his knee, and over the top of it he gazes at the Virgin and Child. On a road leading towards the ruin the lion of St. Jerome has caught a shepherd's dog and is tearing it to pieces while two shepherds flee. One of them takes refuge in an upper part of the building, while his comrade rushes into the interior. The charm of this picture will be found in the sweetness of the female faces, the ease and dignity of the Virgin, and her fine breeding and well-balanced pose, which are entirely Venetian. Her musing expression suits a painter's ideal of a happy and pure Venetian damsel of high degree, as she appeared to one of the most healthy and sincere masters of the great school of which Titian was the leader. In this example it is not difficult to recognize the unusually fortunate results of the influence which Palma Vecchio, the Director thinks, exercised on the work. The more

simple and cheerful countenance of St. Catherine is matched by the dignity of St. Jerome and the manly expression of the brown-bearded, dark-haired St. James. The condition of this picture, which is on a panel, is perfect; its coloration is more sweet than gay; the handling of the heads is of the frankest, freest, and most felicitous kind. The Cariani comprises three-quarters-length figures of about two-thirds the size of life compactly grouped on the canvas. Christ stands on the Virgin's knee; close to her is a Venetian saint, or probably a young lady in the character, wearing garments of rich brocade and a nimbus. She has no emblems. Behind her stands with downcast eyes a beautiful saint bearing a palm and lighted lamp, emblems which indicate St. Lucy, the fair virgin and martyr. On the other side the elderly St. Joseph holds the lily, and at the feet of Christ kneels a youth, a portrait figure, on whose account doubtless the picture was dedicated. These paintings will be immediately hung in the Gallery. The Cariani is No. 1203.

We are very glad to find that the Trustees of the British Museum have agreed to recommend the purchase by the Treasury of the famous fragment of a bronze statue of the severe period of Greek art, c. 450 B.C., which for some years belonged to M. Piot, of Paris, and has lately been deposited in one of the Bronze Rooms at the Museum. This fragment is the right leg, wearing a greave, and part of the naked foot of a fully life-size figure, which seems to have stood on the left leg with the right placed behind, an attitude frequent in antiquity. It was found in Italy, and is distinguished by the fine severity of its execution, boldness, and learned modelling, above all by its beautiful style, which convinces us that the acme of Greek art, not of the school of Phidias, is illustrated by it. The latest traces of something like archaism are seen in the treatment of the flesh of the thigh, knee, and ankle, in which there is less reliance on the morbidness of the subject than the greatest of the Athenian sculptors was accustomed to indulge in. The greave is beautifully modelled, its surface being different from that of the limb it encloses. In front of the patella of this limb a very spirited satyric mask in relief, with its tongue thrust out, occurs between two primitive scrolls.

MR. MURRAY, the newly appointed Keeper of Greek and Roman Antiquities in the British Museum, is busily occupied in carrying out an immensely improved arrangement of the Greek and Etruscan vases. Four large vitrines in the Vase Room are now appropriated to the display of the Greek examples which bear the signatures of the artists, and thus attest the dates to which they are due. Each cylix is inverted, so that the principal designs on it may be seen. Few of these works are richly decorated within; the designs inside the bowls are to be shown by means of drawings. The fine and severe beauty of the draughtsmanship employed in these decorations could not be better shown than is now the case. In close neighbourhood to the four vitrines are grouped the unsigned works, to which the signed instances give approximate dates. In another part of the gallery the superb collection of painted vases for unguents and perfumes, some of which are most delicately painted in colours, has been brought from the tops of the wall cases, where they were out of sight, and placed where the enrichments and colour of each lecythus can be studied. Numerous other vessels have been favourably placed for study. The result is that the collection is at once more instructive and more attractive than before. We notice with pleasure that the bronze mirrors, of which the Museum contains a noble collection, are now placed in the wall cases, so that the designs incised on their surfaces may be completely seen.

The exhibition of the Water-Colour Society Art Club, to which we referred last week, will

be found of the greatest interest; indeed, it is hardly inferior to any similar collection. It will remain open till the 3rd of April, and ought to be seen by every lover of English art. There is no catalogue, but we may name several of the most famous drawings. These include J. F. Lewis's 'Encampment in the Desert,' the English lord and the Bedaween in a rocky valley, the painter's masterpiece; with this are his 'The Sultan's Favourites' and several smaller drawings. Near these hang the three large views of the interior of Exeter Cathedral found not long ago in Devonshire, and fondly ascribed to Turner; brilliant in their way, they are probably by Nash. We notice 'The Attack,' 'The Defeat,' and 'The Cottage at Shillington,' by W. Hunt; capital drawings by Dorrell and De Wint; Cotman's noble 'Yarmouth Roads' (engraved by Tilt in 'Gallery of the Society of Painters in Water Colours'); and not fewer than twenty-three other specimens from Dr. Percy's collection, which is now one of the best in the country, including his noble F. O. Finch's classical views and other choice specimens. With these are F. Walker's 'Harbour of Refuge'; B. Willis's 'The Fall Out by the Way' (Highland bulls fighting); Dodgson's 'Whitby Scaur'; Turner of Oxford's 'The Logan Stone'; Nash's 'Westminster Abbey'; D. Cox's 'The Skylark' and 'Changing the Pastures'; S. Palmer's 'Day-Dream at Salerno' and others; a 'Cottage,' by Girtin; and good things by W. Scott, J. Varley, Robson, and Holland,—in all about 230 examples.

The private views of Mr. Tooth's and Mr. McLean's Spring Exhibitions are appointed for to-day (Saturday); the public will be admitted on Monday next. The former collection includes Sir John E. Millais's 'Bubbles,' which we have already described.

The forthcoming number of the *Archæological Journal*, under the editorship of Mr. Harts-horne, who has resumed his literary post at the Institute after two years' absence, will contain the following papers: 'Exploration and Excavation in Asia Minor,' by Mr. R. P. Pullan; 'The Finding of Naukratis,' by Mr. W. M. F. Petrie; the continuation of the Rev. J. T. Hodgson's paper on the Austin Canons' churches; 'Roman Nottinghamshire,' by Mr. W. T. Watkin; and 'Original Documents,' by the Rev. A. R. Maddison.

An interesting bust of Brutus, in white marble, from Rome, recently acquired by the Trustees, has just been placed next to the well-known bust of Julius Cæsar in the Roman Gallery in the British Museum.

The private view of the exhibition at the French Gallery, Pall Mall, is appointed for to-day (Saturday). The gallery will be opened to the public on Monday next.

The exhibition of drawings of Surrey cottages made by Mrs. Allingham, to which we have already alluded as forming at the Fine-Art Society's gallery, will be opened to the public on Monday next. The private view is appointed for to-day (Saturday).

At the Egyptian Hall, Piccadilly, Herr Bukovac's 'Potiphar's Wife' is now on view.

DR. D. H. CREIGHTON writes:—

"On Saturday, the 20th inst., died at Innisnag, co. Kilkenny, the Rev. James Graves, General Secretary of the Royal Historical and Archæological Society of Ireland, of which, in conjunction with the late Mr. J. G. A. Prim, he was chief promoter. Mr. Graves was joint author with Mr. Prim of a history of St. Canice's Cathedral, Kilkenny, and also of numerous papers on archæology. He was in receipt of a Government pension for literary work. The Royal Historical and Archæological Society has suffered an irreparable loss in his demise, and Irish literary circles have lost a brilliant luminary. Mr. Graves was in his seventy-first year."

We are happy to be able to state that the Benchers of Lincoln's Inn have decided not to proceed with the demolition of the ancient buildings around Gate House Square. Official

information of their decision was received a few days ago. The petition to the Benchers, which we printed a few weeks ago, was largely signed by members of the Inn and others.

THE Salon will be opened on the 1st of May and closed on the 30th of June next.

THE Gallery at Brussels has acquired, for 100,000 francs, a superb portrait of a woman by Rembrandt, dated 1654, and a fine piece of still life by Adrian Van Beeren. The Gallery at Antwerp has bought, for 85,000 francs, a portrait by F. Hals. These works lately belonged to M. Stephan Bourgeois, a well-known dealer of Frankfort.

THE German papers speak of the "Jubilaums-Kunstausstellung," which is to be opened on May 15th at Berlin. It has been undertaken by the Berlin Academy of Arts, in celebration of the hundredth anniversary of its foundation. The big building, which is being erected in the "park" or garden by the Lehrter Bahnhof, will contain a chronological presentation of the development of German art from the time of Frederick the Great to the present day. There is also to be a separate "historical exhibition," which is to afford a general picture of "the Frederician epoch of the Prussian State." Another department of the exhibition, under the name of "Kaiserpanorama," is to be devoted to pictures and scenes illustrating the German colonies. A "Pergamon-panorama" is also to be constructed, which will contain a reproduction of the Gigantomachia frieze.

MUSIC

THE WEEK.

CRYSTAL PALACE.—'Mors et Vita.'
PRINCES' HALL.—Mr. Franke's Concert; Miss Fanny Davies's Pianoforte Recital.
ST. JAMES'S HALL.—Philharmonic Society.

WHATEVER we may think of the claims of Gounod's 'Mors et Vita' to rank among the masterpieces of sacred music, it has evidently hit the taste of the public to a remarkable degree. The work is no longer a novelty, and the performance last Saturday at the Crystal Palace was given without the assistance of Madame Albani, but every seat in the concert-room was taken, and many persons were unable to obtain admission. The only reasonable explanation is that, although the taste for instrumental music has unquestionably developed of recent years, oratorio is still the form of musical art which appeals most strongly to the English public outside the narrow circle of professional and amateur musicians. We do not propose to say another word respecting the merits of Gounod's second trilogy, and remarks on the rendering under Mr. Manns need not extend to any considerable length. The only imperfection necessary to mention was the somewhat rough and perfunctory singing of the Crystal Palace choir. In the first number the intonation was very faulty, and in the eight-part *alla capella* chorus the organ was employed, doubtless to sustain the voices, though with serious damage to the effect. Afterwards there was an improvement, but the balance of tone was never satisfactory, the male voices overpowering the sopranos. The solo music was rendered in a most praiseworthy manner by Miss Annie Marriot, Miss Hope Glenn, Mr. Lloyd, and Mr. Santley, and Mr. Manns may be commended for his judicious *tempi*, the effect of several of the movements being improved by being taken at a pace quicker than that indicated by the composer.

At the last of Mr. Franke's chamber concerts on Tuesday, Herr Julius Röntgen made his first appearance in London as a pianist. His reputation as a composer had raised expectations which, unfortunately, were not to be realized. In place of performing some work worthy of an artist, he played a series of clasp variations on Hungarian airs, and for an encore an ineffective transcription of Bach's Organ Toccata in F. His manipulative powers are by no means inconsiderable, but his efforts only entitled him to rank as a second-rate *virtuoso*. He afterwards accompanied the repetition performance of his 'Toscanische Rispetti,' which, by comparison, exhibited his ability in a very favourable light. The Vocal Quartet was also heard to advantage in the second set of Brahms's 'Liebeslieder Walzer,' the performance of which was far superior to that at the previous concert. On the other hand, the rendering of Mozart's Quintet in D was beneath criticism, and called to mind another work of the same composer, namely, the 'Musikalischer Spass.' In the next series of concerts which Mr. Franke announces he will do well to raise the standard of the instrumental performances.

The highly favourable opinions won by Miss Fanny Davies at all the concerts at which she has appeared encouraged the hope that whenever she should venture to give a pianoforte recital the result would be further to raise her in the estimation of musicians. It may be said, without any hesitation, that the most sanguine expectations were realized at her performance on Wednesday afternoon at the Princes' Hall. Every item in her admirably selected programme, ranging from Bach and Scarlatti to Rubinstein, was rendered with so much breadth of style as well as technical finish that it is difficult to name the piece in which Miss Davies appeared to the greatest advantage. The principal works in her scheme were Beethoven's Sonata in A, Op. 101, and Schumann's 'Carnaval,' and her interpretation of these must have satisfied the most hypercritical listeners. It not unfrequently happens that a pianist who possesses plenty of vigour and energy is lacking in refinement and delicacy, or *vice versa*. But Miss Davies possesses all the qualities named in almost equal abundance, and her playing, therefore, can scarcely fail to satisfy every class of hearers. A proof of this was afforded on Wednesday, as no one left the hall until the end of the recital—a circumstance so rare as to merit special mention.

The second Philharmonic Concert, given last Thursday week at St. James's Hall, was, both in the varied interest of the programme and in the high excellence of the performance, worthy of its predecessor. Of eight pieces brought forward no fewer than six were noted in the programme as "first time at these concerts." Speaking first of the instrumental numbers, the place of honour belongs to Signor Bottesini's overture to 'Graziella,' a not yet completed opera. The overture has been written some time, though not, we believe, previously heard in this country. It is an extremely melodious and very pleasing piece, thoroughly Italian in style, and most effectively scored. The performance, under the direction of the composer, was excellent, and the reception very

hearty. In the second part of the concert Signor Bottesini played his introduction and bolero for contrabasso. The piece, which has been frequently heard with pianoforte accompaniment, was scored by the composer expressly for this concert. It is of less musical value than the overture, but serves admirably to display Signor Bottesini's wonderful mastery of his instrument. Mr. E. Prout's Symphony in F, written for last year's Birmingham Festival, received on this occasion its fourteenth performance. The rendering by the superb orchestra was absolutely perfect, and the composer, who conducted his own work, was recalled twice at the close. M. de Pachmann played Mozart's Concerto in D minor admirably. The work suits him to perfection, and a better reading could not have been desired. The vocalists at this concert, Mr. and Mrs. Henschel, were both unfortunate in their selection of solos. The lady chose a rather dry song from Max Bruch's 'Frithjof,' while Mr. Henschel gave Wolfram's 'Blick'ich umher' from the second act of 'Tannhäuser,' a solo which, however effective in its place in the opera, is quite unsuited for the concert-room. In Mr. Henschel's duet 'Gondoliera' both singers were heard to much greater advantage. In the regretted absence, through illness, of Sir Arthur Sullivan, the concert was conducted, with the exception of the two pieces already mentioned, by Mr. George Mount. A fine performance of Beethoven's overture 'Die Weihe des Hauses' concluded the programme.

Musical Gossip.

CHERUBINI's Quartet in E flat, Beethoven's Sonata in C minor, Op. 30, No. 2, Boccherini's Violoncello Sonata in A, and pianoforte pieces by Schumann, formed the programme of last Saturday's Popular Concert. Miss Zimmermann was the pianist and Mr. Ernest Birch the vocalist. The programme of Monday may be dismissed with almost equal brevity. It included Beethoven's Trio in G, Op. 1, No. 2, and his Quartet in C sharp minor, Op. 131, two works as widely opposed in style as possible, each representing a distinct epoch in the career of the composer. The quartet received an ideal rendering under the leadership of Herr Joachim, who afterwards played Bach's Chaconne. Miss Fanny Davies would have been gladly heard in something of greater importance than Schumann's 'Study in Canon' and the Novelette in D, No. 2, though she played these pieces extremely well. Mr. Thorndike was an acceptable vocalist in place of Mr. Lloyd, and his songs, by Grieg, Gounod, and Maude White, were more interesting than those originally set down. The concert of Monday next is exceptionally attractive, as it includes Beethoven's 'Waldstein' Sonata and the Septet, the former to be played by Madame Schumann.

A VERY successful concert was given by the Cambridge University Musical Society yesterday week. It must be more than ordinarily difficult for Dr. Villiers Stanford to maintain the efficiency of his choir, as its material is constantly changing, but at present it is in remarkably fine condition, the rendering of Mendelssohn's 114th Psalm and Dr. Hubert Parry's Ode from Shirley's 'Contention of Ajax and Ulysses' being little short of perfect. The latter work was produced at the Gloucester Festival in 1883, and so far as we are aware had not been heard since. It is scarcely probable that it will ever become popular, the necessarily sombre character of the music being rather repellent to general hearers; but it bears the impress of high musical feeling and

intelligence, and reminds one occasionally of Brahms's 'Schicksalslied' and Goetz's 'Nenia.' The next time the composer essays a choral work he may profitably select a less gloomy and pessimistic subject. The orchestra gave a very fine performance of Schumann's Symphony in c and Herr Joachim's 'Elegiac Overture,' and the violinist just named delighted the audience with his matchless rendering of Beethoven's Violin Concerto.

MISS AGNES ZIMMERMANN gave an excellent piano recital at the Princes' Hall on Thursday afternoon, the programme of which included Beethoven's Sonata in A, Op. 101; Schumann's great Fantasia, Op. 17; and smaller pieces by Bach, Gluck, Graun, Rameau, Scarlatti, Rubinstein, Moszkowski, Tausig, and the concert-giver.

MISS ROSA LEO, a young vocalist with a mezzo-soprano voice of pleasing quality and a refined method, gave a *matinée musicale* at the Steinway Hall on Monday.

MADAME FRICKENHAUS and Herr Ludwig announce a series of four chamber concerts, to be given at the Princes' Hall on the evenings of May 6th and 20th and June 3rd and 17th.

MR. WALTER WESCHÉ gave a concert at the Blüthner Rooms, Kensington Gardens Square, last Tuesday evening.

It is stated in the current number of *Le Ménestrel* that the series of historical concerts recently given by Rubinstein at St. Petersburg and Moscow have produced a profit of about 200,000 francs (8,000*l.*). It is added that the great virtuoso intends to devote a considerable part of this sum to the foundation of two prizes, of the value of 5,000 francs each, to be given every five years, one for piano playing and the other for composition. The prizes are to be open to competitors of all nations, and the judges are to be appointed by the Russian Musical Society, which is to have charge of all the arrangements.

FROM Paris is announced the death on the 17th inst. of Luigi Bordese, well known as a prolific composer of songs in the light Italian style. He was born at Naples in 1815, but resided for the greater part of his life in Paris.

DRAMA

THE WEEK.

PRINCE'S.—Morning Performance: 'The Lady of Lyons.'
Gaiety.—Morning Performance: 'She Stoops to Conquer.'

MRS. LANGTRY'S impersonation of Pauline in 'The Lady of Lyons' is the best thing in art the actress has yet done. That it is in any sense adequate, or that it marks the passage over the border line which separates promise from performance, cannot be said. In the display of strong emotion and passion Mrs. Langtry is still at fault. Her facial play is intelligent and serviceable, her movements are as a rule graceful and well chosen, and her conception is in the main satisfactory. In beauty the performance is admirable. The thanks of all playgoers are due to Mrs. Langtry for dressing the character of Pauline in the costume of the *Directoire*, with the waist immediately under the armpits and the long, flowing, clinging skirt of some soft white woollen fabric. Those who know only this costume in the designs of French draughtsmen or English caricaturists, or, it may be, in the whimsically exaggerated details of *opéra bouffe*, could scarcely anticipate that a dress so contrary to all theories of art could prove equally effective, and Mrs. Langtry is to be congratulated upon her insight as well as her courage. The early scenes of Pauline Mrs. Langtry played as

well as they have often been played. In losing sight of the pride which is supposed to be the distinguishing attribute of the heroine, Mrs. Langtry conforms to custom. It is, however, difficult to see where the pride of Pauline is to come in. Lytton gives his play the second title of 'Love and Pride,' and makes his characters dwell upon the imperious ways of the heroine. Her language is, however, wholly amorous, and there are few passages which can properly be delivered with much assumption of haughtiness. In the strong scene of the fourth act Mrs. Langtry was fairly good, except in the cry at her husband's departure, which rang false. In the last act she was again seen to advantage. Though she has not yet got a method, Mrs. Langtry is fast acquiring one. Further study of the kind she has obviously bestowed can scarcely fail to make of her an actress of mark. Pauline has been a favourite character with her in the country. Its reception by a friendly audience in London was enthusiastic. Mr. Coghlan played Claude Melnotte with a quiet power wholly unsuited to the character. Once present Claude as a being earnest, sane, and virile, and he becomes too despicable for toleration. It is only as a madly vain, conceited boy that he can win forgiveness for his detestable treachery and meanness. Mr. Coghlan is not much in earnest in the part. He succeeds, however, perhaps with conscious satire, in bringing to the front all that is least attractive in it. Mr. Everill played Damas in an acceptable, if a conventional style. Miss Robertha Erskine was a good Widow Melnotte. Mr. J. Carne was Beauseant. 'The Lady of Lyons' is an excellent acting play, and no actress can afford to despise a success in Pauline. A curious feature in it is, however, that it breeds constantly augmenting dislike. Exactly the reverse of a play of Shakspeare, it reveals new blemishes every time it is seen.

A revival at the Gaiety of 'She Stoops to Conquer' showed Miss Kate Vaughan as Miss Hardcastle, a character the spirited and saucy aspects of which she realized. Miss Vaughan has a pretty gift of comedy, and her performance proved stimulating. Mr. Lionel Brough as Tony Lumpkin played with more unction than he has always shown. Mr. Conway, reappearing after a long absence from the stage due to illness, played Young Marlow with a fair measure of spirit. Miss Julia Gwynne was Miss Neville; Mrs. Chippendale, Mrs. Hardcastle; Mr. Maclean, Hardcastle; and Mr. Charles Collette, Diggory. The performance, which was received with much favour, is intended to be the first of a series of morning representations on successive Wednesdays at the Gaiety. 'The Busybody' and 'The Rivals' stand next on the list.

BEN JONSON CONVICTED OF FELONY.

WHAT kind of man was the Gabriel Spencer of whom Henslow wrote to a friend in 1598, "Since you were with me, I have lost one of my company which hurteth me greatly, that is Gabrell, for he is slayen in Hogesden fylldes by the hands of bergemen Jonson, bricklayer"? A few months since all that was definitely known of Gabriel Spencer was that he was an actor of the Rose Theatre, died of a sword-thrust given him by Ben Jonson, and had a place in his employer's

affectionate regard. But in the Middlesex manuscripts Mr. Jeaffreson has come upon some facts that at least render it questionable whether Gabriel Spencer was so amiable a person as Henslow's regretful words have caused some people to think him. On the 3rd of December in Elizabeth's thirty-ninth regnal year (1596 A.D.), something more than a year and nine months before the fatal duel in Shoreditch, Gabriel Spencer, of London, yeoman, was in the dwelling-house (probably also in the shop) of Richard Easte, of the parish of St. Leonard in Shoreditch, barber, when he had a quarrel with a certain James Feake. How the quarrel arose does not appear. But it is on the record that it was a quarrel in which there was an interchange of insulting and abusive speech between James Feake and Gabriel Spencer. Angry at something Gabriel Spencer said to him, James Feake caught up a copper candlestick, worth sixpence, and seemed to be on the point of throwing it at his adversary, when the latter took prompt and extreme measures of self-defence. Armed with a sword worth five shillings, Gabriel Spencer, without drawing his weapon, lunged at the man who had raised the copper candlestick, and with the sword and scabbard struck James Feake between the ball and brow of his right eye, giving him a wound that reached the brain. The affair was over in a trice. James Feake dropped the candlestick, and three days later died of the blow thus given him. Of course there was a coroner's inquest, with a verdict of homicide. Here is the inquisition (in extension) from which the above-given facts have been taken:—

"Midd'ss: Inquisicio Indentata capta apud Hollowellstrete in parochia Sancti Leonardi in Shordiche in comitatu Middlesexie decimo die Decembris anno regni Domine nostre Elizabethæ Dei gratia Anglie Francie et Hibernie Regine fidei defensoris, &c. Tricesimo Nono coram Ricardo Sheppard generoso uno Coronatorum dicte Domine Regine comitatus sui Middlesexie predicti Super visum corporis Jacobi Feake ibidem jacentis mortui et interfecti per sacramentum Johannis Bonas, Roberti Braithwarde, Thome Peeters, Johannis Carter, Alexandri Baggley, Richardi Awsten, Johannis Hamson, Anthonii Shippe, Roberti Braye, Edwardi Awstall, Johannis Welbelovde, Caroli Coniber, et Danielis Walker proborum et legalium hominum ejusdem parochie et aliarum quatuor villarum eidem parochie proxime adjacentium Juratorum ad inquirendum qualiter quando et quomodo predictus Jacobus Feake ad mortem suam devenit Qui dicunt super sacramentum suum quod ubi quidam Gabriel Spencer nuper de London yoman et prefatus Jacobus Feake fuerunt insimul in domo mansionalis ejusdem Richardi Easte apud parochiam Sancti Leonardi in Shordiche predicta in predicto comitatu Middlesexie barbaro tertio die Decembris anno regni dicte Domine Regine tricesimo-nono supradicto inter horas quintam et sextam post meridiem ejusdem diei Ita accidit quod diversa contumeliosa et opprobriosa verba inter prefatum Jacobum Feake et Gabrielem Spencer dicta et locuta fuerunt Racione cujus prefatus Jacobus Feake habens quoddam candelabrum de cupro vocatum a candlestick precii vi quod in manu sua dextra tunc et ibidem habuit et tenuit ea intentione ad idem candelabrum ad prefatum Gabrielem Spencer ejiciendum Super quo predictus Gabriel habens unum gladium vocatum a Rapiour de ferro et calibe precii vi existentem in vagina cum gladio et vagina predictis prefatum Jacobum Feake tunc et ibidem percussit et pupigit dans eidem Jacobo tunc et ibidem cum gladio existente in vagina predicta super faciem videlicet inter pupillam oculi dexteri vocatam the ball of the eye et supercilium vocata the eyebrows penetrantem in cerebrum unam plagam mortalem profunditatis sex pollicum et latitudinis duorum pollicum de qua quidem plaga mortali prefatus Jacobus Feake a predicto tertio die Decembris anno regni dicte Domine Regine tricesimo-nono supradicto vsque sextum diem ejusdem mensis Decembris apud Hollowell-streete predictum in parochia Sancti Leonardi in Shordiche predicta in dicto comitatu Middlesexie languebat et languidus vixit quo quidem Sexto die Decembris anno tricesimo-nono supradicto predictus Jacobus Feake apud Hollowellstreete predictum in parochia Sancti Leonardi de Shordiche predicta in dicto comitatu Middlesexie de plaga mortali predicta obiit Et sic predictus Gabriel Spencer prefatum Jacobum modo et forma predictis tunc et ibidem felonice interfecit et occidit contra pacem dicte domine Regine, &c. Et sic idem Jacobus Feake ad mortem suam devenit

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Et non aliter neque aliquo alio modo quam ut supradictum est. Set que bona et catalla terras sive tenementa predictos Gabriel Spencer tempore felonie predictæ sic facit et perpetrare habuit Juratores predicti penitus ignorant. In cuius rei testimonium tam prefatus Coronator quam Juratores predicti hunc Inquisitioni sigilla sua alternatim apposuerunt. Datum die et anno primum supradictis.

"Per me RICARDUM SHEPPARD coronatorem."

In English.

"Middlesex: The Inquisition indented, taken at Hollowell Street, in the parish of St. Leonerd in Shordiche, in the county of Middlesex, on the tenth day of December, in the thirty-ninth year of the reign of our Lady Elizabeth, by God's grace Queen of England, France, and Ireland, defender of the faith, &c., before Richard Sheppard, gentleman, one of the said Lady the Queen's coroners of her aforesaid county of Middlesex. On view of the body of James Feake, there lying dead and slain. By the oath of John Bonas, Robert Braithwarde, Thomas Peeters, John Carter, Alexander Baggey, Richard Awsten, John Hamson, Anthony Shippe, Robert Braye, Edward Awstall, John Welbelowe, Charles Coniber, and Daniel Walker, good and lawful men of the same parish and of the four towns next adjacent to the same parish, Sworn to inquire how, at what time, and in what manner the aforesaid James Feake came to his death. Who say upon their oath that, whereas a certain Gabriel Spencer, late of London, yeoman, and the aforesaid James Feake were together in the dwelling-house of a certain Richard Easte, at the parish of St. Leonerd in Shordiche aforesaid, in the said county of Middlesex, barber, on the third day of December, in the aforesaid thirty-ninth year of the said Lady the Queen, between the fifth and sixth hours P.M. of the same day, it so happened that divers insulting and reproachful words were said and spoken between the aforesaid James Feake and Gabriel Spencer. By reason of which the aforesaid James Feake, having in his hand a certain candelabrum of copper called a candlestick, worth sixpence, which he then and there had in his right hand, and held with the intention to throw it at the said Gabriel Spencer, Whereupon the aforesaid Gabriel Spencer, having a sword called a rapier, of iron and steel, of the price of five shillings, being in the scabbard, with the aforesaid sword and scabbard then and there struck and beat the aforesaid James Feake, giving then and there to the same James, with the sword being in the aforesaid scabbard, a certain mortal wound, six inches deep and two inches wide, on the face, that is to say, between the pupil of the right eye, called the ball of the eye, and the eyebrows, penetrating to the brain, of which mortal wound the aforesaid James Feake languished and lived in languor at Hollowell Street aforesaid, in the aforesaid parish of St. Leonerd of Shordiche, in the said county of Middlesex, from the aforesaid third day of December, in the aforesaid thirty-ninth year of the said Lady the Queen's reign, until the sixth day of the same month of December. On which sixth day of December, in the above-said thirty-ninth year, the aforesaid James Feake died of the aforesaid mortal wound at Hollowell Street aforesaid, in the aforesaid parish of St. Leonerd of Shordiche, in the aforesaid county of Middlesex. And thus the aforesaid Gabriel Spencer then and there, against the peace of the said Lady the Queen, &c., killed and slew the aforesaid James Feake in the aforesaid manner and way. And thus, and no otherwise nor in any other manner than is aforesaid, the same James Feake came to his death. But what goods and chattels, lands or tenements the aforesaid Gabriel Spencer had at the time of the aforesaid felony thus done and perpetrated, the aforesaid Jurors are wholly ignorant. In testimony of which thing, the aforesaid Coroner and the aforesaid Jurors have alternately put their seals to this Inquisition. Dated in the day and year first aforesaid.

"By me, RICHARD SHEPPARD, Coroner."

A necessary consequence of these facts and this finding by the coroner's jury was, that Gabriel Spencer was arraigned in the Old Bailey for the manslaughter of James Feake. But, like the coroner's inquisition for the cause of his death in September, 1598, the indictment of Gabriel Spencer for manslaughter has perished. The discovery of the indictment with "Billa Vera" on its back would not make it more certain that the player was required to put himself "Guilty" or declare his innocence of the charge. On this point there is no room for doubt. Respecting the incidents and consequences of the arraignment there is uncertainty. It is, however, scarcely conceivable that Gabriel Spencer succeeded in persuading, or even tried to persuade, a jury into thinking he was acting

in lawful self-defence when he used his sword and scabbard in so ruffianly a way against a man who was armed with no more dangerous weapon than a copper candlestick. The probability is that for this homicide he suffered precisely as Ben Jonson suffered in the autumn of 1598; that he was convicted on his own confession, stripped of his goods and chattels, burnt in the hand, and delivered in the usual manner. Anyhow it is certain that the player who died in Shoreditch Fields under Ben Jonson's rapier had no long time before taken human life with his sword.

Our attention has been called to a passage of an old play that possibly would not have contained the lines had not Ben Jonson's misadventure at the Old Bailey, in 1598, caused men of letters to be more than ordinarily talkative for a few months about the branding of felonious clerks. Published in 1599, in which year it passed into a second edition, Henry Porter's 'The Two Angry Women of Abington' (edited by Dyce in 1841 for the Percy Society) contains these rather lame verses spoken by Mall Barnes:—

If Franke and I should kisse,
Some creeking goose would chide us with a hisse.
I meane not that goose that sings it knows not what;
'Tis not that hisse when one saies, 'hist, come hither';
Nor that same hisse that setteth dogges together;
Nor that same hisse that by a fier doth stand,
And hisseth T or F upon the hand;
But 'tis a hisse, and I 'le unlance my cote,
For I should sound, sure, if I heard that note.

In an explanatory note Dyce says, "T or F, i.e., Traitor or Felon." At fault in thinking T signified Traitor, the editor was at fault also in not seeing that Porter should have written "M or T." So long as murder was a clerigible felony, in the days of branding felonious clerks, murderers on being allowed benefit of clergy were marked on the brawn of the left thumb with the letter M, the doers of all other felonies being marked with the Tyburn T after they had read like clerks to good purpose. In Edward VI.'s time vagrants were for a while branded with V on the breast; in certain years of Elizabeth's reign they were bored through the gristle of the right ear with a hot iron one inch in circuit. Later times invented other personal marks of infamy. But the brands of which Porter was thinking when he made his slip were M and T. His slip is the less surprising as the former stigma had fallen into desuetude.

AUTHORS AND MANAGERS.

March 20, 1886.

PERMIT me a last word, which shall be as brief as I can make it. First, Mr. Barrett is mistaken in supposing that I ever made any communication to the *Globe*. The day before 'The Lord Harry' was produced, having seen a foreshadowing of the story and characters in the newspapers, I sent two copies of 'Ashby Manor' to two dramatic critics, to enable them to judge for themselves on the question of resemblance.

The pertinent parts of Mr. Barrett's reply are these: "Mr. Allingham claims as his own the Puritans and Cavaliers in 'The Lord Harry.' Has Mr. Allingham read 'Woodstock'?"..... Would Mr. Allingham like the suggestion that he had stolen his characters from 'The Wife's Secret'?"..... To this day I do not know the plot of 'Ashby Manor.' Months before I knew of the existence of Mr. Allingham, I had arranged with a distinguished dramatist to adapt a strong modern play of his, and throw it back to the period of Charles I. After some discussion, this gentleman chose the rebellion of '49, and rewrote his drama. Mr. H. A. Jones, at my request, also started on a drama of the same period before I heard from Mr. Allingham, and I have in my desk the greater part of an act of this play."

I have read 'Woodstock,' and know that it is nothing to the purpose. A few days ago I read for the first time 'The Wife's Secret.' I never saw it acted that I remember, but I may have seen it. There is not an atom of resemblance

between its story and characters and those of 'Ashby Manor.' Two verbal coincidences there are: Sir Walter Amyott exclaims "My home! my home!" Col. Radclyffe exclaims "Home! home!" and in each play some one designates a hidden person as a "rat" (but Shakspeare has been before us here). All the lawyers in Lincoln's Inn could not find another point of likeness. But the citation of 'The Wife's Secret' is unfortunate for Mr. Barrett. Lord Arden's "gallivanting" with the waiting-maid has been transferred to 'The Lord Harry,' and so, moreover, has the important dramatic scene of the man concealed in the lady's bedchamber, of which her husband demands the key. The man is Lady Amyott's brother, and this is her secret.

The statements as to the "distinguished dramatist" and Mr. H. A. Jones I now hear for the first time. They are, in any case, rather vague. Soon after I sent 'Ashby Manor' in print to Mr. Barrett—without any letter or demand upon his attention—I received from him a letter of thanks, and requesting me to call upon him (dated April 27th, 1883), and, my reply being delayed, a second letter to the same effect, dated May 9th. I met him at his theatre on May 17th. In February, 1884, I was in a box at the Princess's, when Mr. Barrett sent to invite me to his dressing-room. The substance of our conversations I have already given (*Athenæum*, March 6th). I may add that each time he cautioned me against in future publishing my plays, as this destroyed the American copyright. He never gave a hint (it would have saved a good deal of trouble) that he had already in hand or in contemplation a play more or less similar to mine.

I must repeat that every personage in 'The Lord Harry' (there are a good many puppets) has a prototype in 'Ashby Manor': Lord Harry Bendish in Lord Lyndore, Col. Breane in Col. Radclyffe, Capt. Ezra Promise in Capt. Charlton Radclyffe, Esther Breane in Naomi Radclyffe. They stand in each play in the same mutual relations. Mistress Radclyffe is eliminated, but, *en revanche*, as she was the bosom friend of Lord Lyndore's mother, so Col. Breane was the ditto of Lord Harry's father. Lord L. has a wound in his right arm, Lord H. in his left; and in consequence of this each, being roughly treated, staggers and half faints. It is true that Lord H.'s wound may possibly be make-believe, as immediately afterwards he does feats of strength and agility with the free use of all his limbs. Each audaciously harangues his Puritan captors in a speech ending (Lord L.) "Who's for King Charles?"—(Lord H.) "God save King Charles!" Each is put in confinement and there visited secretly by his lady-love, who in each case provides the means of escape. In each case the wicked Puritan captain comes in most inopportunist, and is in each case overthrown by the brave young lord. Both lords are suspected of disloyalty to the king's cause. Both wicked captains prove to be not only private villains, but military traitors, and each has for second villain a soldier of his own regiment. I might say more, but have already far overflowed my intended limits. Mr. Barrett can only detect in his play "a family likeness" to mine, while to me, on the contrary, it seems

A little more than kin and less than kind.

As to plot, 'Ashby Manor' has a clear and rational plot, developed out of the characters, motives, and circumstances presented. 'The Lord Harry' is patchwork; taken as a whole it has no plot whatever. W. ALLINGHAM.

P.S.—Mr. Herman in the beginning of his letter proposes to "throw some light on this affair," but I cannot see that he throws any.

Dramatic Gossip.

THE "gymnasiasts" in Amsterdam at the late opening of the new school buildings performed the 'Antigone' of Sophocles in the original. The Greek Consul-General, who was

present, gave so enthusiastic a report of the performance to the King of Greece that the latter has invited the young actors to visit Athens in order to play the 'Antigone' before him. The king undertakes to bear the whole cost of their journey and entertainment.

MADAME SARAH BERNHARDT will visit the Royalty on April 24th, and will, during her short stay, appear in 'Fédora,' 'La Dame aux Camélias,' and a third piece, as yet to be fixed.

MADAME ETELKA BORRY appeared on Saturday last at the Olympic as the heroine of 'Camille,' one of the versions of 'La Dame aux Camélias' in existence in England. The programme had little interest. Mr. W. Herbert played satisfactorily as Armand Duval.

DURING Thursday and Friday the Court Theatre has been closed, 'The Magistrate' having been withdrawn after a run, unprecedented at this house, of over a year. This evening a new comedy by Mr. Pinero, in which Mr. Clayton, Mr. Cecil, Mrs. John Wood, and Miss Norreys are to appear, will be given for the first time.

The Vaudeville Theatre has closed, to reopen shortly with a comedy by Mr. R. Buchanan, said to be founded upon a novel.

THE season of French plays at the Royalty Theatre closes to-night. During the past week 'L'Ami Fritz,' 'Clara Soleil,' and 'Le Testament de César Girodot' have been given.

'THE PRIVATE SECRETARY' is at length to be withdrawn from the Globe Theatre and replaced by a novelty, to be called, as it is stated, 'The Pickpocket.'

TO CORRESPONDENTS.—C. F. I. W.—H. W. H.—L. M.—G. W. M.—W. F. P.—W. B.—L. R.—C. T.—H. D. M.—C. D.—received.

W. R.—Our statement is correct.
A. J. B.—You should send such a question to Notes and Queries.

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